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राष्ट्रीय संगीत नाट्य केन्द्र

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Cover Picture :

From the seventh century Parashurameshwara Temple in Bhubaneswar.
(Courtesy : Dr. Devangana Desai.)

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ध्रुवपद (ध्रुपद) का प्रादुर्भाव, विकास और हास

जयदेव सिंह

ध्रुवपद शैली का गान लगभग ५०० वर्ष से प्रचार में रहा है। इसका प्रादुर्भाव और विकास किस प्रकार हुआ? इसके हास के क्या कारण हैं? ये कुछ ऐसे प्रश्न हैं जिनपर इस लेख में विचार किया जाएगा।

ध्रुवपद का प्रादुर्भाव :

ध्रुपद शब्द जिसका गायकों में प्रचार है संस्कृत के ध्रुवपद शब्द का अपभ्रंश है। 'ध्रुव' का अर्थ है 'नियत, विशिष्ट रूप से रचित,' 'पद' का अर्थ है 'गेय शब्द'। 'ध्रुवपद' वह गान है जिसका प्रत्येक शब्द निश्चित स्वर और ताल में निबद्ध हो।

ध्रुवपद का प्रादुर्भाव प्रबन्ध से हुआ है। अतः पहले प्रबन्ध की विशेषताओं को समझ लेना आवश्यक है।

प्रबन्ध का साधारण अर्थ है बन्दिश, किन्तु संगीतशास्त्र में यह एक पारिभाषिक अर्थ में प्रयुक्त हुआ है। इस अर्थ में प्रबन्ध उस बन्दिश को कहते हैं जो धातुओं और अंगों के द्वारा रचा गया हो। प्रत्येक प्रबन्ध का आधार था मानव शरीर के आकार का सादृश्य। धातु शब्द 'धा' से निष्पन्न हुआ है जिसका अर्थ है 'धारण करना'। जिस प्रकार मानव शरीर में वात, पित्त, कफ वे धातुएँ हैं जो शरीर को विशेष स्थिति में धारण किये रहती हैं, इसी प्रकार प्रबन्ध में कुछ धातुएँ होती हैं जो प्रबन्ध के आकार को नियत रूप में आबद्ध रखती हैं।

‘वातपित्तकफा देहधारणाद् धातवो यथा ।

एवमेते प्रबन्धस्य धातवो देहधारणात् ॥’

अर्थात् जिस प्रकार देह को धारण करने के कारण वात, पित्त, कफ धातु कहलाते हैं उसी प्रकार प्रबन्धरूपी देह को धारण करने वाले तत्त्व धातु कहलाते हैं।

प्रबन्ध की धातुएँ चार होती हैं—(१) उद्ग्राह, (२) मेलापक, (३) ध्रुव और (४) आभोग।

(१) ‘उद्ग्राहते प्रारम्भ्यते येन गीतं स उद्ग्राह इति प्रबन्धस्य प्रथमावयवोऽन्वर्थसंज्ञः’^१। अर्थात् जिस धातु से गीत का उद्ग्राहण या प्रारम्भ होता है उसकी संज्ञा उद्ग्राह है।

(२) ‘उद्ग्राह ध्रुवयोर्मेलनकारकत्वान्मेलापक इति द्वितीयोऽप्यवयवोऽन्वर्थो द्रष्टव्यः’^२। उद्ग्राह और ध्रुव का मेल कराने वाला अवयव मेलापक कहलाता है।

(३) ‘ध्रुवस्य न क्वचिदपि परित्यागः’^३।

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प्रबन्ध का दूसरा अवयव अर्थात् मेलापक और चौथा अवयव अर्थात् आमोग किसी किसी प्रबन्ध में छोड़ा जा सकता है, किन्तु ध्रुव का कभी भी परित्याग नहीं हो सकता। इस नित्यता के कारण यह अवयव ध्रुव कहलाता है। ध्रुव धातु को गान में बार-बार दुहराया जाता है। हिन्दी में इसे टेक कहते हैं।

(४) 'आमोगः परिपूर्णता इत्यभिधानादाभोगशब्दस्य परिपूर्णतावाचकत्वम्'।

आमोग शब्द का अर्थ परिपूर्णता है। प्रबन्ध को पूर्ण करने वाले अर्थात् अन्तिम भाग को आमोग कहते हैं।

जिस प्रकार मानवशरीर के छः मुख्य अंग होते हैं—दो आँखें, दो हाथ और दो पैर उसी प्रकार प्रबन्ध के भी छः अंग होते हैं—(१) तेनक, (२) पद, (३) पाट, (४) विरुद, (५) ताल (६) स्वर।

(१) तेनक नामक अंग मंगलवाचक होता है। (२) पद सार्थक शब्दसमूह को कहते हैं। तेनक और पद प्रबन्ध-शरीर के दो नेत्र हैं।

(३) मृदंग इत्यादि वाद्यों में हाथों के आघात से उत्पन्न होने वाली ध्वनियाँ 'पाट' कहलाती हैं।

(४) नायक के गुणों का वर्णन 'विरुद' कहलाता है। 'पाट' और 'विरुद' प्रबन्ध पुरुष के दो हाथ हैं।

(५) ताल और (६) स्वर प्रबन्ध-पुरुष के दो पैर हैं।

चार धातुओं से प्रबन्ध का आधार अथवा ढाँचा बनता है। छः अंगों से प्रबन्ध के आंतरिक घटक बनते हैं।

सभी प्रबन्धों में चारों धातुएँ नहीं होतीं। किसी में दो ही धातुएँ होती हैं जो द्विधातुक प्रबन्ध कहलाते हैं। इनमें उद्ग्राह और ध्रुव धातुएँ होती हैं और मेलापक और आमोग छोड़ दिये जाते हैं। त्रिधातुक प्रबन्ध में उद्ग्राह, ध्रुव और आमोग होते हैं। इसमें मेलापक छोड़ दिया जाता है। प्रत्येक प्रबन्ध में मेलापक निबद्ध नहीं रहता है। कभी-कभी गायक मेलापक धातु को यथावसर स्वयं निबद्ध कर लेता है।

प्रबन्ध के आन्तरिक घटक अर्थात् अंग भी सदा छः नहीं होते। अंगों में भी पर्याप्त विविधता होती है।

मतंग ने बृहदेशी में कई प्रकार के प्रबन्धों का वर्णन किया है। मतंग का काल लगभग ७००-८०० ईसवी शती था। प्रबन्धों के प्रकार में विकास होता रहा। 'शार्ङ्गदेव (१३ वीं शती) ने संगीत रत्नाकर में प्रबन्ध के लगभग ३०० से अधिक प्रकारों का वर्णन किया है।

प्रबन्ध के प्रकारों में एक की संज्ञा थी 'सालागसूड' प्रबन्ध। इसका एक अवयव होता था 'अन्तर' जो कि अन्य किसी प्रबन्ध में नहीं पाया जाता था।

'ध्रुवामोगान्तरे जातो धातुरन्योनन्तरा मिधः।

स तु सालागसूडस्थरूपकेवैव दृश्यते॥'

अर्थात् ध्रुव और आमोग के बीच में एक अन्य धातु होती है जिसकी संज्ञा 'अन्तर' है। यह धातु केवल 'सालागसूड' प्रबन्ध में मिलती है। अतः 'सालागसूड' प्रबन्ध की निम्न धातुएँ होती हैं :

१-उद्ग्राह, २-ध्रुव, ३-अन्तर, ४-आमोग।

सालागसूड प्रबन्ध के ७ भेद होते हैं जिनका नाम है—(१) ध्रुव, (२) मण्ड, (३) प्रतिमण्ड, (४) निःसारक, (५) अड्डताल, (६) रास, (७) एकताली। इनमें से प्रथम ध्रुव भेद के १६ उपभेद होते थे। इनमें से प्रत्येक का अलग-अलग नाम होता था, प्रत्येक के अक्षरों की संख्या नियत थी, प्रत्येक का एक नियत ताल होता था, और प्रत्येक विशेष प्रकार से गाया जाता था।

इन सब वर्णनों से यह स्पष्ट है कि 'सालागसूड' प्रबन्ध के उपभेद 'ध्रुव' से ध्रुवपद का प्रादुर्भाव हुआ है।

ध्रुवपद का विकास :

प्रबन्धों के ढाँचे और ताल में क्रमशः जटिलता बढ़ती गई। कुछ काल के अनन्तर वह जटिलता इतनी बढ़ गई कि प्रबन्ध रूढ़िबद्ध और नीरस हो गये। 'सालागसूड' का 'ध्रुव' प्रबन्ध इतना लोकप्रिय था कि कुछ परिवर्तनों के साथ कुछ समय तक जैसे तैसे लड़खड़ाता हुआ चलता रहा।

प्रबन्धों का हास तेरहवीं शती के उत्तरार्ध में ही प्रारम्भ हो गया और १५ वीं शती के पूर्वार्ध तक वह मृतप्राय हो गया।

रागमाला में भीमपलासी राग में अलाउद्दीन खिलजी के द्वारा रचित एक ध्रुवपद मिलता है। रागमाला ग्रन्थ अभी तक प्रकाशित नहीं हुआ है। वह एक हस्तलिखित पाण्डुलिपि है जो रामपुर के प्रसिद्ध पखावजी पण्डित अयोध्या प्रसाद पाठक को पैतृक सम्पत्ति के रूप में मिली थी। पाठकजी का गत वर्ष निधन हो गया। इस ग्रन्थ में तेरहवीं शती से लेकर बीसवीं शती तक के उल्लेख ध्रुवपदों का संग्रह है। यह ग्रन्थ स्वर्गीय आचार्य कैलासचन्द्रदेव बृहस्पति के पास कई वर्षों तक पड़ा रहा। इस ग्रन्थ में संगृहीत ध्रुवपदों के आधार पर आचार्य कैलासचन्द्र देव

बृहस्पति ने डाक्टोरेट के लिए अपना शोध-प्रबन्ध तैयार किया था। बाद में पण्डित अयोध्या प्रसाद ने कुछ महीनों के लिए इस ग्रंथ को सुझे दिया था। इसमें ध्रुवपद स्वरलिपि में नहीं दिये हुये हैं, किन्तु साहित्यिक दृष्टि से प्रत्येक ध्रुवपद एक रत्न है।

नायक गोपाल का उपर्युक्त ध्रुवपद इस संग्रह में इस प्रकार दिया हुआ है :

भीमपलास-सूरफाकता (उसेलेकास्ता ताल) :

‘धक्कदलन रे प्रवलनाद सिंघनाद बल अपवल वक्कर। कुंडान धीर अंडान मिलवत चपलचाप अचपल अक्कर। गीत गावत नाइक गोपाल विद्या वर साहिनसाहि अल्लावदीं तपै डिली नरेस जाके वसुधा सुचित तुअत्तकधर ॥’

इस ध्रुवपद में पहला चरण उद्ग्राह है। प्रबन्ध के अन्तिम चरण अर्थात् आमोग में विरुद (प्रशंसा) और रचयिता की मुद्रा होती थी। इस ध्रुवपद के अन्तिम चरण में अलाउद्दीन का विरुद और नायक गोपाल की मुद्रा दोनों विद्यमान हैं। निस्सन्देह यह आमोग है। दूसरा चरण अन्तर है।

वक्कर, अक्कर, कुंडान, अंडान इत्यादि शब्द ब्रज भाषा के नहीं हैं। प्रबन्ध संस्कृत, प्राकृत, अपभ्रंश, कर्णाट, महाराष्ट्री, शौरसेनी इत्यादि भाषाओं में रचे जाते थे।

ध्रुवपद का प्रादुर्भाव मुख्यतः सालागसूड के ध्रुव या ध्रुवक भेद से हुआ, किन्तु उसने मण्ड, एकताली इत्यादि प्रकारों की भी कुछ विशेषताओं का उपयोग किया।

ध्रुवपद के विकास में राजा मानसिंह तोमर का योगदान :

फकीरुल्ला औरंगजेब का सैन्यनायक था। वह संगीत का बड़ा प्रेमी था। ग्वालियर के राजा मानसिंह तोमर एक बहुत बड़े संगीतज्ञ थे। उन्होंने संगीत पर ‘मानकुतूहल’ नाम की एक पुस्तक लिखी थी। फकीरुल्ला ने इसका फारसी में अनुवाद किया था। इसमें फकीरुल्ला ने अपनी ओर से भी कुछ जोड़ा था और अपनी पुस्तक का उन्होंने ‘रागदर्पण’ नाम रखा था। इसमें उन्होंने यह कहा है कि राजा मानसिंह ध्रुवपद के जन्मदाता थे। ऊपर यह स्पष्ट कर दिया गया है कि वस्तुतः ध्रुवपद राजा मानसिंह से एक शती पूर्व ही सालागसूड प्रबन्ध से प्रादुर्भूत हो चुका था। परन्तु यह निर्विवाद है कि ध्रुवपद के विकास और परिपूर्णता में राजा मानसिंह का बहुत बड़ा योगदान है। उनका राज्यकाल १४८६ से १५१६ ईसवी शती रहा। देश के सबसे बड़े नायक और गायक उनके दरबार को सुशोभित करते थे। नायक बैजू, नायक बल्सू, नायक पाण्डवीय उनके दरबार के मुख्य संगीतज्ञ थे। नायक पाण्डवीय दक्षिण से आये थे। शेष कलाकार उत्तरी भारत के थे। जो केवल गाता था वह गायक कहलाता

था। जो गान के अतिरिक्त रचनाकार (कम्पोजर) भी होता था और संगीतशास्त्र भी जानता था वह नायक कहलाता था। उक्त नायकों की सहायता से राजा मानसिंह ने ध्रुवपद को आधुनिक रूप दिया। और उसको परमोत्कर्ष पर पहुँचा दिया।

प्रबन्ध का प्रारंभक भाग उद्ग्राह कहलाता था। उद्ग्राह और ध्रुव अर्थात् टेक को जो चरण मिलता था वह मेलपक कहलाता था।

राजा मानसिंह और उनके दरबार के नायकों के द्वारा निम्नलिखित परिवर्तन हुए।

उद्ग्राह के स्थान में स्थायी नाम प्रयोग में आया और उसका प्रारम्भक भाग ध्रुव अर्थात् टेक बना जो गान में बार-बार दुहराया जाता था। मेलपक और ध्रुव भाग बिल्कुल निकाल दिये गये। ‘सालागसूड’ प्रबन्ध का जो ‘अन्तर’ भाग था और जो उसके मण्ड और एकताली प्रकार में विशेष रूप से प्रयुक्त होता था ध्रुवपद का एक आवश्यक भाग बना और ‘अन्तरा’ कहलाया। ‘अन्तर’ और ‘अन्तरा’ दोनों का एक ही अर्थ है—‘वह अवयव जो दो के बीच में स्थित हो।’ प्रबन्ध का आमोग भाग जो प्रायः बहुत लम्बा होता था दो में विभक्त कर दिया गया—संचारी और आमोग। अधिकतर ध्रुवपद के यही चार भाग हैं—स्थायी, अन्तरा, संचारी और आमोग। कुछ ध्रुवपद के तीन ही अवयव होते हैं—स्थायी, अन्तरा और आमोग। अल्परूप में कुछ ऐसे भी ध्रुवपद मिलते हैं जिनके दो ही अवयव हैं—स्थायी और अन्तरा। प्रबन्धों में भी कोई त्रिधातुक होते थे और कोई द्विधातुक। छन्द के स्थान में मात्रा और ताल को अधिमान्यता मिली।

बैजू, बल्सू, तानसेन इत्यादि के बहुत से ध्रुवपद रागकल्पद्रुम में संगृहीत हैं जो कलकत्ते से प्रकाशित हुआ था। कई वर्षों से यह पुस्तक अप्राप्य है। रागमाला की पाण्डुलिपि बहुत से उत्तम ध्रुवपदों का संग्रह है। शाहजहाँ को बल्सू के ध्रुवपद बहुत पसंद थे। उन्होंने उनके एक हजार ध्रुवपदों का सहस्रस शीर्षक में संग्रह कराया जो अब देवनागरी लिपि में संगीत नाटक अकादमी, दिल्ली द्वारा प्रकाशित हो गया है।

लगभग ४०० वर्ष तक ध्रुवपद भारतीय संगीत में मूर्धन्य स्थान पर रहा। उत्तरी भारत में तो यह चारों ओर छा गया था, दक्षिण भारत में भी यह बीजापुर तक फैल गया। बीजापुर के सुल्तान इब्राहीम आदिलशाह द्वितीय (१५८०-१६२७ ई० श०) ध्रुवपद के एक विख्यात रचयिता थे। उन्होंने १७ रागों में ५६ ध्रुवपदों की बन्दिश की और उनका किताबेनवरस शीर्षक में संग्रह किया। यह पुस्तककार में संगीत नाटक अकादमी, दिल्ली द्वारा प्रकाशित हो गया है। इसमें दक्खिनी हिन्दी का अच्छा उदाहरण मिलता है।

ध्रुवपद की भाषा :

ध्रुवपद के गीतों में जो भाषा प्रयुक्त हुई है वह मुख्यतः देशी भाषा, मध्यदेशीय या खालियरी भाषा कहलाती थी। १७ वीं शती के संगीतशास्त्री भावभट्ट ने ध्रुवपद के विषय में लिखा है कि इसकी भाषा संस्कृत अथवा मध्यदेशीय हो सकती है। फकीरखाना ने रागदर्पण में लिखा है कि मध्यदेश सुदेश है और सुदेश उत्तर में मथुरा से लेकर दक्षिण में ऊँज तक, पूर्व में उज्जैन से लेकर पश्चिम में बारां तक के देश को मध्यदेश या सुदेश कहते हैं।* अतः ध्रुवपद की भाषा मुख्यतः ब्रजभाषा रही जिसमें यत्र तत्र राजस्थानी भाषा के भी कुछ शब्दों का मिश्रण होता रहा। बीजापुर के सुल्तान आदिलशाह द्वितीय ने ध्रुवपदों की रचना दक्खिनी हिन्दी में की।

ध्रुवपद की रचनाओं की विशेषता यह है कि उनमें स्वरमाधुर्य के साथ काव्य लालित्य भी है। बैजू, बख्श, तानसेन, स्वामी हरिदास केवल बड़े गीतकार ही नहीं थे, वे महान् कवि भी थे। उनकी रचनाओं का साहित्यिक सौन्दर्य उतना ही अपूर्व है जितना कि उनके स्वर-गुम्फन का माधुर्य। ध्रुवपद के पद-लालित्य के दो उदाहरण प्रस्तुत हैं।

स्वामी हरिदास का एक पद है जिसमें राधा को संबोधित कर सखी कहती है—
राधे चलि री हरि बोलत।

कोकिल अलापत, सुर देत पंछी, राग बन्यो।

जहाँ मोर कांछ बाधे निरंतरत, मेघ पखावज बजावत, बन्धान मन्यो।

प्रकृति की कोऊ नाहीं याँतें।

सुरति के अनुमान गहि हौं आई मैं जन्यो।

श्री हरिदास के स्वामी स्यामा

कुंजविहारी की अटपटी बानि और कहत कछु औरे मन्यो ॥*

राधे चल, तुझे हरि बुला रहे हैं। कोयल आलाप कर रही है। पक्षियों का मधुर कलरव हो रहा है। राग का सुन्दर वातावरण बना हुआ है। वहाँ चल, जहाँ मयूर का छ बाँधे नृत्य कर रहे हैं, मेघ पखावज बजा रहे हैं और बन्धान गिना हुआ है। ये वस्तुतः प्रकृति के दृश्य नहीं हैं। इनको भेने ध्यान के बल पर जाना है। कुंजविहारीजी का विचित्र ही ढंग है। मैं कहना कुछ चाहती थी, कह कुछ और गई।

निम्नलिखित पद तानसेन का है। इसमें विरहिणी का वर्णन है। वर्षा ऋतु आ गई है। विरहिणी का पति परदेश में है। इसमें तानसेन ने कल्पना की है कि वर्षा के मेघ इत्यादि कामदेव की सेना हैं। इस पद का राग भी वर्षाऋतु का गौड मल्लार राग है, ताल चौताल है।

घन न होइ री माई जो आई मोपर मनमथ की फौजें धावन।

दामिनी वर्ग लीयें बूंद बांन बरसन गरजन बीर रस दमामौ बजावन ॥

जासूस चात्रग लायो हौं टेर मोहि माहि अकेली सस सुरन दादुर नफीरी सुनावन।

सैहै-नाइनि मोर करत हैं नाचि नाचि जे सब तानसैन के प्रभु के

आगें आवत करन ॥*

वर्षा के बादल घन नहीं हैं। यह कामदेव की सेना है जो मुझ पर आक्रमण करने के लिए उसने भेजी है। बिजली इस सेना की तलवार है। बूँदें बाण की वर्षा हैं। गर्जन डंके की वीररसपूर्ण ध्वनि है। चातक (पपीहा) वह जासूस है जो मुझे इस सेना के सम्मुख फँसा लाया है। मेढक नफीरी बजा रहे हैं। नाच-नाचकर मयूर शहनाई का स्थान लिए हुए हैं।

प्रबन्ध की जातियाँ

प्रबन्ध की पाँच जातियाँ होती हैं—(१) मेदिनी, (२) आनन्दिनी, (३) दीपनी, (४) भावनी और (५) तारावली। पूरे छः अंगों की जाति मेदिनी, पाँच की आनन्दिनी, चार अंगों की दीपनी, तीन अंगों की भावनी और दो अंगों की जाति तारावली कहलाती है।

बैजू का निम्नलिखित ध्रुवपद भावनी जाति का है जो स्वर, पद और ताल तीन अंगों से युक्त है।

स रे ग म प ध नि सप्त सुर, मो मन में ऐसी ही आवै।

आरोही अवरोही संचारी लय दिखावै ॥

नी ध प म ग रे स नी नी ध ध प म ग ग रे रे स।

स रे ग म प ग म प ध नी स रे स।

नीध नीध प म नीध रेगम प म ग ग रे रे,

अलंकार नाद तीन ग्राम मूर्च्छना श्रुति प्रमान

सा नी ध प स रे ग म, कंठ बरन बनवै।

कहै बैजू बावरे सुनिये गोपाल, संगीत मुद्रा सुद्ध बानी तंत्र मत सौं बतावै।*

राजबहादुर का निम्नलिखित ध्रुवपद पद, पाठाक्षर, स्वर और ताल चार अंगों से युक्त दीपनी जाति का है। इसमें लक्ष्मीनारायण की स्तुति है। इसकी बन्दिश भैरव राग-धीमा त्रिताल में है।

परमात्मा जीवात्मा तुं अन्तरात्मा श्री लक्ष्मीनाराइन जगन्नाथपक ।
 संगीत नाद ताल सकल आपु तकिटितक धिधि किटि तक भुअं ॥
 तक जग नग नग धुम किटि तक धा गुप्त आपुही व्यापक ॥
 सप्तपुर सम्पूरन तुम ही पमारे रे रे रे रे सासा नीध प
 मा ग रे सा तुमही जप जापक ।
 ती औय नी औय आ सब तुमही राजबहादुर परम पुरिष श्री
 श्रीधर साहिब ध्यान आपुही ध्यापक ॥”

ध्रुवपद की गायनशैली (गायकी) :

ध्रुवपद की गायकी के दो क्रम हैं। प्रथम क्रम में आलापचारी होती है। जिस राग में कोई बन्दिश गाना है उस राग में पहले आलाप किया जाता है। आलाप में राग का क्रमशः विस्तार किया जाता है। यह प्राचीन रागालसि का ही एक प्ररूप है। रागालसि के चार क्रम होते हैं। प्रथम क्रम में मध्यस्थान में प्रारम्भिक स्वर की अपेक्षा रागवाचक तृतीय स्वर से आलाप प्रारम्भ होता है। इस स्वर से प्रारम्भ करके गायक भिन्न-भिन्न गमकों से आलाप को सजाते हुए मन्द्रस्थान में वहाँ तक जाता है जहाँ तक उसकी क्षमता है। वहाँ से धीरे धीरे वह प्रारम्भिक स्वर तक लौटता है। यह ‘प्रथम स्वस्थान’ कहलाता है। द्वितीय क्रम में गायक अपने आलाप में मध्यस्थान के और स्वर जोड़ता है अर्थात् वह चतुर्थ स्वर से आलाप प्रारम्भ करता है और क्रमशः मन्द्रस्थान में यथाशक्ति आलाप करके पुनः क्रमशः प्रारम्भिक स्वर पर लौटता है। इसको ‘द्वितीय स्वस्थान’ कहते हैं। तीसरे क्रम में गायक अपने आलाप में मध्यस्थान के रागवाचक पाँचवे, छठे और सातवे स्वर को भी जोड़ लेता है और पूर्ववत् मध्यस्थान में आलाप करते हुए प्रारम्भिक स्वर को लौटता है। यह ‘तृतीय स्वस्थान’ कहलाता है। अन्ततः जब वह तारस्थान के भी कुछ स्वरों को जोड़कर पूर्ववत् मन्द्रस्थान में आलाप करते हुए प्रारम्भिक स्वर पर पुनः लौटता है, तब ‘चतुर्थ स्वस्थान’ कहलाता है।

आलाप में गायक तनन तोम, तेरेन इत्यादि निरर्थक शब्दों का प्रयोग करता है। इस निरर्थक शब्दसमुदाय को नोमतोम कहते हैं। अपने आलाप में गायक मधुर स्वरसंगतियों, गमकों और स्थायों का प्रचुर प्रयोग करता है। संगीतरत्नाकर में आये हुए रागालसि की व्याख्या में कल्लिताथ ने कहा है ‘तत्तद्वागोचित-स्फुरित-कम्पितादिगमक युक्तत्वेन उच्चारणम्’ अर्थात् आलाप में रागोचित स्फुरित, कम्पित इत्यादि गमकों का प्रयोग करते हुए उच्चारण करना चाहिए। आलाप में गायक राग के स्वरों का बहुत्व, अल्पत्व, वादी और संवादी का और आविर्भाव और तिरोभाव का भी सुन्दर प्रदर्शन करता है।

आलाप पहले विलम्बित लय में होता है, फिर मध्य लय में और अन्ततः द्रुत लय में। जब तक आलाप चलता रहता है तब तक पखावजी चुपचाप बैठा रहता है। जब गायक प्रारम्भिक स्वर पर लौटता है तब वह केवल पखावज पर एक हलका-सा आघात करता है। यद्यपि आजकल की आलापचारी में रागालसि का शुद्ध और पूर्ण निर्वाह नहीं होता तथापि आधुनिक आलाप की दिशा और रीति वही है।

ध्रुवपद का गायन शैली का दूसरा क्रम बन्दिश का गान है। बन्दिश के स्थायी अवयव में प्रायः मन्द्रस्थान के कुछ स्वर और मध्यस्थान के मुख्यतः पूर्वांग और कमी-कमी निषाद तक के स्वरों का गान होता है। अन्तरा में मध्यस्थान के उत्तरांग के स्वर और तार स्थान के कुछ स्वर होते हैं। तीसरे अवयव संचारी में तीनों स्थानों में स्वरों का संचरण होता है। चौथे अवयव आभोग में प्रायः रचयिता की मुद्रा रहती है, अथवा आश्रयदाता का विरुद या नाम। यह बन्दिश का अन्तिम चरण होता है। इसमें राग की परिपूर्णता प्रदर्शित की जाती है और प्रायः तीनों स्थानों के स्वर समेट लिये जाते हैं। ध्रुवपद के सभी बन्दिशों में मधुर गमकों का गुम्फन परिलक्षित होता है।

ध्रुवपद में स्वर, ताल, पद सभी ध्रुव अर्थात् निश्चित होते हैं, किन्तु गायक बन्दिश गाने के उपरान्त भिन्न प्रकार से लयबाट अथवा द्विगुन, तिगुन इत्यादि के उपज का प्रदर्शन करता है। तानसेन घराने के गायक प्रायः द्विगुन, तिगुन इत्यादि के चक्कर में नहीं पड़ते।

ध्रुवपद गायकी का मुख्य आकर्षण रागालसि है। इसके स्वरों का उच्चार, आवाज का लगाव, गमकों की भव्यता और माधुर्य, मनोमोहक स्थाय श्रोता को मंत्रमुग्ध कर देते हैं। इन्हीं गुणों के कारण बैजू, स्वामी हरिदास और तानसेन प्रख्याति की पराकाष्ठा पर पहुँचे थे।

ध्रुवपद के हास के कारण :

उन्नीसवीं शती के उत्तरार्ध से ध्रुवपद का हास प्रारम्भ हुआ। इसके कई कारण हैं। ख्याल जिसने अपनी प्रेरणा ‘रूपकालसि’ से ग्रहण की थी अपनी कोमलकान्त कल्पना द्वारा अधिक आकर्षक और मनोमोहक सिद्ध हुई।

ध्रुवपद की रागालसि अनिबद्ध प्रकार की है जिसमें ताल का प्रयोग नहीं होता। ख्याल में रूपकालसि ताल के साथ होती है और ख्याल में तान, बोलतान इत्यादि का भी प्रयोग है। ख्याल कुछ अतिरिक्त विशेषताओं के साथ लोगों के सम्मुख नवीनता का आकर्षण लिये हुए आया। अतः लोग उसके प्रति आकृष्ट होने लगे।

दूसरे, ध्रुवपद के उत्तरकालीन गायक ताल और लय की जटिलता को वरीयता देने लगे और आलसि की उपेक्षा करने लगे। रागालसि में भी कल्पना और उपज का पर्याप्त अवकाश है। यह कार्य केवल यांत्रिक चतुराई से नहीं हो सकता। ताल और लय की काट-छाँट तो मात्रात्मक विश्लेषण और यांत्रिक क्रिया से भी हो सकती है। किन्तु कलात्मक सौन्दर्य के लिए प्रतिभा, कल्पना और उपज्ञा की आवश्यकता होती है जो सबके लिए सरल नहीं होती। प्रायः ध्रुवपद के गायक लय और ताल की कतरज्यों में और पखावजी के साथ मल्लयुद्ध करने में ही अपनी कला की इतिश्री समझने लगे। परिणाम यह हुआ कि ध्रुवपद रसहीन और यांत्रिक हो चला। ध्रुवपद की ताल की वेदी पर हत्या हो गई। कोई भी गानशैली स्वर के सौन्दर्य को छोड़कर नहीं जीवित रह सकती। यदि ध्रुवपद के गायक आलसि और कलात्मक सौन्दर्य की ओर ध्यान दें तो इसका पुनरुज्जीवन हो सकता है।

संदर्भ

१. सं० १०, पृष्ठ १९०।
२. कल्लिनाय की टीका, पृष्ठ १८९।
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Abstract

The article traces the origin, development, and decline of *dhrupada*, a style of music which was popular in the country for nearly five hundred years. The word itself denotes a musical composition in which every part of a word is set to a specific note and beat.

The style has its origins in the *prabandha*, which is made up of melodic components (*dhatu-s*). These *dhatu-s* bear a comparison with the *dhatu-s* of the human body, that is elements or humours such as *vata*, *pitta*, *kapha* etc. *Prabandha* has four *dhatu-s*: *udgraha*, the beginning; *melapaka*, the element which joins; *dhruva*, which is constant; and *abhoga* which denotes completion.

Again, analogous to the human body, *prabandha* has six *anga-s* or limbs: *tenka*, denoting the auspicious invocation; *pada*, which means the text; *pata*, which indicates the sounds produced on the mridanga; *viruda*, used when the composition lauds a royal or divine figure; *swara*, which refers to the notes; and *tala* which stands for the rhythm employed in the singing.

Thus the four *dhatu-s* are the base of *prabandha*, and the six *anga-s* form its component elements. Not all *prabandha-s*, however, have four *dhatu-s* or six *anga-s*. There are several varieties of *prabandha-s*. Matanga in his *Brihaddeshi* (seventh to eighth century A. D.) makes mention of some and Sharnadeva in his *Sangeeta Ratnakara* (thirteenth century) includes nearly three hundred examples.

One of the varieties of *prabandha*, termed *salagasuda*, was the only one with a component called *antara*. *Salagasuda* had four *dhatu-s* (*udgraha*, *dhruva*, *antara* and *abhoga*) and seven divisions, of which the first, *dhruva*, had sixteen sub-divisions. Each of these had a distinctive name; the number of syllables, the *tala*, and the manner of presentation of each was defined.

In course of time the structure and *tala* of *prabandha-s* became more complex and stereotyped. The form began to decline by the close of the thirteenth century and disappeared by the beginning of the fifteenth century. But the *dhruva* division of the *salagasuda* variety of *prabandha* retained its popularity. It was the ancestor of the *dhrupada*.

Ragamala, a manuscript in the possession of Pandit Ayodhya Prasad Pathak, contains the text of several *dhrupada-s*. They are not accompanied by *swaralipi* but, as literature, each is a poetic gem.

Faqirullah, one of Aurangzeb's generals, translated Raja Man Singh Tomar's *Manakutuhala* into Persian. He called it *Ragadarpana* and claimed in it that Raja Man Singh Tomar was the progenitor of *dhrupada*. But, as has been mentioned earlier on, *salagasuda prabandha* was in existence a century before Raja Man Singh Tomar (who reigned in Gwalior from 1486 to 1516 A.D.). Nevertheless, it is true that *dhrupada* was developed and perfected in Raja Man Singh Tomar's time. His court was graced by several composers, Nayaka Baiju, Nayaka Bakshu, Nayaka Pandaviya. (He who sang was known as a *gayaka*. But he who sang, composed, and knew *sangeeta shastra* was given the title of *nayaka*.)

During Raja Man Singh's time *dhrupada* underwent several changes. The *udgraha* or beginning came to be called *sthai*. The *melapaka* and *dhruva* components were eliminated. The *antara* of the *mantha* and *ekatali* types of the *salagasuda prabandha* became an essential part of the *dhrupada*. The *abhoga* part of the *prabandha* which used to be fairly long was divided into two: *sanchari* and *abhoga*. Thus most *dhrupada-s* had four components: *sthai*, *antara*,

sanchari and *abhoga*; some had three: *sthai*, *antara* and *abhoga*; a few had just two: *sthai* and *antara*.

The *dhrupada*-s of Baiju, Bakshu and Tansen have been collected in *Ragakalpa-druma*, published from Calcutta and now out of print. Emperor Shah Jahan, who admired Bakshu's *dhrupada*-s, had one thousand of his compositions collected in *Sahasarsa*. These have now been published by the Sangeet Natak Akademi in Devanagiri script.

Thus the *dhrupada* form occupied an important place in our music for four centuries and it spread as far south as Bijapur, whose ruler Sultan Ibrahim Adilshah II (1580-1627) himself composed *dhrupada*-s. Fifty-six of his compositions in seventeen *raga*-s appear in the anthology *Kitab-i-naura*-s and offer an example of Dakhini Hindi.

The language of *dhrupada*-s is Hindi, but that form of Hindi known to us today as *Brijabhasha*, and referred to in earlier times (from the fourteenth to the sixteenth century) as *Deshibhasha* or *Madhyadeshiya* or *Gwaliyari*. In his *Ragadarpana*, Faqirullah refers to *Madhyadesha* as *Sudesh*, and mentions that the region extended from Mathura in the north to Unja in the south, from Unnao in the east to Baran in the west.

Dhrupada compositions combine melodic beauty and literary excellence. Baiju, Bakshu, Tansen, Swami Haridas were not merely gifted composers, but great poets as well.

The style of presentation includes elaborate *alapachari* (in the *raga* to be sung) performed in four steps, starting with the notes of the lower register and going on to progressively higher registers. The performer indicates the important note or notes of the *raga* and also the less important ones. No text is sung during the *alap* and phrases of *nom tom* such as *tanam, tom, teren* etc. are employed. During the *alap*, the *pakhavaj* is, for the main part, silent.

The second stage of the performance involves the singing of the composition (*bandish*). In the *sthai* phase, the notes are usually sung in the lower register and the lower part of the middle register. The *antara* is usually sung in the notes of the upper part of the middle register and in a few notes of the upper register. Then comes the *sanchari* phase where the singer moves freely in all the three registers. In earlier times the last phase, *abhoga*, contained the name of the composer or of the figure he chose to eulogize. *Abhoga* employs the full range of the notes from all registers and denotes completion.

In *dhrupada*, the singer begins in a slow tempo, which is later accelerated in multiples of two, three, four of the basic *laya*.

By the nineteenth century, *dhrupada* singers had become far too engrossed in the complexity of *laya* and began to neglect *alapti*. Melodic phrasing was replaced by technical dexterity. *Khyal*, where the *rupakalapti* is accompanied by *tala* and includes *tan, boltan*, began to be on the ascendant and soon occupied the dominant place formerly enjoyed by *dhrupada*.

ABHINAVAGUPTA

His Contribution to an Understanding of the Performing Arts

R. P. Kangle

Abhinavagupta is one of the foremost intellectual giants who have left a deep and lasting impression on the Indian cultural scene. He has written extensively on Philosophy and Tantrism and on Poetics and Dramaturgy, and in each case he has made significant contributions to an understanding of those disciplines. Particularly in the case of Poetics and Dramaturgy, the theories he espoused have formed the basis of all later speculation on the subject and still continue to hold the field.

Abhinavagupta is one of the few Sanskrit writers who provide some information about themselves in their works. His family, he says, originally belonged to *Madhyadesha*, 'the home of all sciences'. The region is also referred to by him as *Antarvedi*, i.e., the Doab (the tract between the Ganga and Yamuna). When King Yashovarman of Kanyakubja (Kanoj, which is in that region) was defeated in battle by King Lalitaditya of Kashmir, the latter induced some learned men from the region to migrate to Kashmir and settle there. One of those who responded to his invitation was Atirigupta, a remote ancestor of Abhinavagupta. This happened between 724 and 760 A.D., the years of Lalitaditya's reign. Now the dates of the composition of three of Abhinavagupta's works are calculated as 990, 992 and 1014 A.D. It follows that his family was settled in Kashmir for over two hundred years before Abhinavagupta's time.

Abhinavagupta next mentions his grandfather, Varahagupta, then his father Narasimhagupta and his mother Vimala or Vimalakala. His father, he says, was a great devotee of Maheshvara and his mother was a *yogini*. His mother died when he was still a child and soon thereafter his father retired from worldly life. It seems that he was brought up by his uncle, Vamanagupta, whom he mentions once. Abhinavagupta says that he felt a very strong urge to master all the branches of learning that were known at the time. He, therefore, went in search of the foremost authority in each subject in order to learn at his feet. He mentions with great reverence twenty gurus whom he had served for the acquisition of knowledge. Prominent among them are: Shambhunatha of the Jalandhara Peetha, his guru in *Tantrashastra*; Bhutiraja, who taught him *Brahmavidya*; Lakshmanagupta, from whom he learnt the *Pratyabhijna* system of philosophy; Bhatta Induraja, who expounded to him the Theory of *Dhvani* in Poetics; and Bhatta Tota, who explained to him the *Natyashastra* as revealed in Bharatamuni's celebrated treatise.

The urge to acquire such encyclopaedic knowledge often entailed a prolonged stay in the homes of the various gurus. Besides, as an ardent

devotee of Shiva, Abhinavagupta had given himself up to Tantric practices. As a result, he did not marry and stayed aloof from worldly activities. His goal was to attain union with Shiva.

Abhinavagupta wanted to share with others the knowledge which he had acquired so assiduously. For that purpose he wrote a large number of works elucidating the teaching of the various *shastra*-s. Apart from a few small *Stotra*-s, his works fall into three main categories:

1. There are, first, his works on *Tantrashastra*. At their head stands the *Tantraloka*, a voluminous compendium, which expounds, in 37 sections, the various *Advaitavadi* Tantric systems. Of this large work he himself made two successive abridgments, the *Tantrasara* and the *Tantravatadhanika*. He also wrote commentaries on two earlier works on *Tantra*.

2. The second group of works deals with the *Pratyabhijnashastra* or the system of Advaita, Shaivism. Somananda's *Shivadrishti* is the basic work on this system. Utpala, a pupil of Somananda, wrote the *Ishvarapratyabhijnasutra* as well as his own *vritti* or commentary on it. Abhinavagupta wrote elaborate commentaries on both the *sutra* and *vritti* of Utpala, who was his *parama guru* (guru's guru). Abhinavagupta firmly believed that by placing faith in the doctrine of *Pratyabhijna* and by following the path of *sadhana* (as laid down in the *Tantrashastra*), he himself had attained the state of being one with Shiva. He asserts that the new path, recommended in Somananda's work is easy to follow, and that, by following it, any one, irrespective of caste, can become one with Shiva. It has been his endeavour, he says, to make this easy path towards union with God accessible to every one.

3. The third category consists mainly of two works, one on Poetics and the other on Dramaturgy. Both these are in the nature of commentaries on earlier treatises. About a century before Abhinavagupta's time, Anandavardhana, also a Kashmiri, had written a work on Poetics called *Dhvanyaloka*. This was a revolutionary work on the subject. Anandavardhana first sought to prove that besides the usually accepted powers of connotation of words, viz., *abhidha* (denotation) and *lakshana* (indication), words in poetry possess a third subtle power, that of *vyanjana* (suggestion). He also argued that the best kind of poetry is that in which the suggested meaning, *vyangyārtha*, is most prominent. This, the best kind of poetry is called *Dhvanikavya*. Abhinavagupta wrote a commentary called *Lochana* on Anandavardhana's work and stoutly defended the Theory of *Dhvani* against its criticism by Bhatta Nayaka and others.

The other work of this class is his commentary on the *Natyashastra* of Bharata. This treatise, as is well-known, deals exhaustively with all those arts which can be presented on the stage, namely dance, drama, music, and is the basis of all later writing on these subjects. Abhinavagupta's commentary on the *Natyashastra* is known as the *Abhinavabharati*. In the course of his commentary he has often referred to and criticised the interpretations of the text by earlier commentators, namely Udbhata, Shankuka, Lollata and others. He has also taken into account the opinions of Kohala

and other successors of Bharata, who had also written on *natya*. It is this work of Abhinavagupta with which we are mainly concerned here.

According to Bharata, *natya* consists of eleven *anga*-s or constituent elements. These are: *rasa*, sentiment; *bhava*, emotion; *abhinaya*, acting; *dharma*, conventions; *vritti*, style of presentation; *pravritti*, regional variation; *siddhi*, success of a performance; *svara*, musical notes and voice-modulation; *atodya*, instrumental music; *gana*, vocal music; and *ranga*, the stage. Each of these topics has been treated exhaustively in the *Natyashastra*. It is significant that while music is treated as an essential element of *natya*, dance or *nrtya* is not mentioned as an *anga* of *natya*, though there is a detailed description of the art in the text.

Bharata regards *Rasa* as the most important element in a dramatic performance. There can be no performance, he says, unless there is *Rasa* in it:

न हि रसादृते कश्चिदर्थः प्रवर्तते ।

It is necessary that *Rasa* should be evoked by the performance on the stage, since it is the evocation of *Rasa* that leads to the experience of aesthetic pleasure by the spectators. How this comes about is explained in detail in Chapters 6 and 7 of the *Natyashastra*. They contain what is generally known as the Theory of *Rasa*. This theory, as expounded in these chapters and as interpreted by Abhinavagupta, has become the basis of all literary criticism in India over the centuries.

The Theory of *Rasa* may be briefly stated as follows. There are eight basic emotions (*bhava*-s) or states of mind (*chittavritti*-s), which a human being is capable of feeling. These are: *rati*, love; *hasa*, joy; *shoka*, grief; *krodha*, anger; *utsaha*, enthusiasm; *bhaya*, fear; *jugupsa*, disgust; and *vis-maya*, wonder. These are called *sthayibhava*-s, because they are basic emotions, not dependent on any other emotion for their appearance. When any of these emotional states is suitably represented on the stage, it leads to the evocation of the corresponding *Rasa*. So eight *Rasa*-s, corresponding to the eight *sthayibhava*-s, can thus be brought into being. These are, in order, *shringara*, *hasya*, *karuna*, *raudra*, *vira*, *bhayanaka*, *bibhatsa* and *adbhuta*. According to Bharata, the *sthayibhava* itself is transformed into *Rasa*. He says that when *vibhava*-s, *anubhava*-s, *vyabhicharibhava*-s and *sthayibhava*-s are together appropriately represented on the stage there is the emanation of *Rasa*. This is stated in what is known as the *Rasasutra*:

तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः ।

The terms, *vibhava* etc. are technical and require to be explained.

Of these, *vibhava*-s are those situations or objects which, in ordinary life, generally give rise to a particular emotion. For example, the season

of spring, the sight of a beautiful garden in flower turn a man's thoughts to love and induce in him the emotion of *rati* or love; the death of a beloved person, loss of prosperity and other misfortunes cause grief, and give rise to the emotion of *shoka*; these are, therefore, among the *vibhava*-s of *rati* and *shoka* respectively.

The outward manifestations of an emotion, when it is felt in ordinary life, are designated *anubhava*-s in *natya*. Thus, a sweet smile, a loving glance, sighs are the *anubhava*-s of the *rati sthayibhava*; weeping, lamentations are the *anubhava*-s of the *shoka sthayibhava*, and so on.

Now *vyabhicharibhava*-s are those secondary emotions that may arise, according to circumstances, in association with a *sthayibhava*. Thirty-three of these are enumerated: *nirveda*, dejection; *glani*, depression; *shanka*, doubt; *asuya*, envy; *moha*, delusion; *alasya*, lassitude; *harsha*, joy; and so on. These emotions are felt only in association with one of the eight *sthayibhava*-s, never independently. Moreover, unlike a *sthayibhava*, a *vyabhicharibhava* cannot get transformed into a *Rasa*.

These three technical terms are peculiar to *natya*. They are used in order to distinguish them from the causes (*karana*-s), effects (*karya*-s) and accessories (*sahacharin*-s) respectively, of an emotion when it is felt in ordinary life. In *natya* these causes do not have a worldly character; they are *alaukika*, not of this world. That is because they do not appear naturally; a deliberate effort has to be made to represent them on the stage. Scenery and other accessories of the stage have to be provided by means of what is called *aharya abhinaya*. The *anubhava*-s of an emotion have to be shown by the actors by means of three kinds of *abhinaya*: *vachika*, *angika* and *sattvika*. Of these, *vachika abhinaya* refers to the delivery of a speech with a proper intonation and suitable modulation of voice; *angika abhinaya* refers to gestures and expressions involving movements of the body and the face by the actors; *sattvika abhinaya* is said to be the result of *sattva*, identification of the actor, by means of mental concentration, with the character whose role he is playing. Certain manifestations of an emotion can only be shown when there is such an identification of the actor with the character. It is *sattva* which, for example, enables an actor to shed tears when there has been no occasion for grief for him personally, or to show the hair on his body standing on end when he himself has no occasion to be thrilled with joy.

Thus the *Rasasutra* means that when the three, *vibhava*-s, *anubhava*-s and *vyabhicharibhava*-s (of a *sthayibhava*), are brought together, the corresponding *Rasa* comes into being. Abhinavagupta's commentary on this *Sutra* is most extensive. He provides therein an elaborate explanation of the Theory of *Rasa*. And it is here that we find his most significant contribution to an understanding of the nature of aesthetic pleasure.

Abhinavagupta starts by examining and rejecting as unacceptable the interpretations of the *sutra* by earlier commentators. A *sthayibhava*, he says, does not 'grow' into a *Rasa* by the accretion of some fresh elements (Lollata), nor does the process involve the 'imitation' of the state

of mind of a character by an actor (Shankuka). Abhinavagupta then proceeds to describe at length the process which, according to him, leads to the relish or enjoyment of a *Rasa* by the spectators.

He states, first of all, that in order to be able to relish *Rasa* the spectator must be *vimalapratibhanashalihridaya*. This means that his heart or mind must be capable of being attuned to the sentiment which is intended to be conveyed to him by the dramatist through the performance of his play on the stage. Such a person is usually referred to as a *sahridaya*. He is expected to be conversant with the causes which, in ordinary life, lead to the rise of a particular emotion and also thoroughly acquainted with its visible manifestations as well as the ancillary emotions generally associated with it. When such a person goes to the theatre and witnesses a dramatic performance, he sees the causes, the effects and the ancillaries of an emotion being represented on the stage. These three, which in *natya* are known as *vibhava*-s, *anubhava*-s and *vyabhicharibhava*-s respectively, form a very close association (*samyoga*, i.e., *samyak yoga*) in the consciousness or mind of the spectator (*samajikadhiyi*). This association of the three in the spectator's mind leads to the emanation (*nishpatti*) of the *Rasa* and its mental relish by him.

According to the *Natyashastra*, it is the *sthayibhava* that is transformed into *Rasa*. How this happens is thus explained by Abhinavagupta. When, for example, during the performance of a play on the life of Rama, the spectator sees on the stage a person dressed as Rama and behaving like Rama, his awareness that the person is only an actor is for the time being suppressed. At the same time he cannot forget the fact that he is not the real Rama either, the Rama who lived in Ayodhya in the Treta Yuga. There is thus a dissociation in his mind of the happenings on the stage from the life of the actor as lived by him off the stage, as well as from the time and place of the incidents as they actually happened in the life of Rama. The emotion of *rati* or love which he witnesses suitably represented on the stage is, therefore, felt to be as belonging neither to the presentday actor nor to the Rama of a bygone age. This means that its presence is felt in a generalised form, not as pertaining to any particular individual. The emotion is said to be *sadharanibhuta*, generalised. The emotion of love, the *sthayibhava rati*, thus generalised, becomes the object of relish or enjoyment in the minds of the spectators. When it becomes the object of such relish, it comes to be known as *Shringara Rasa*. This is how a *sthayibhava* is transformed into a *Rasa*. The process is called *sadharanikarana*. It was Bhatta Nayaka who introduced the concept of *sadharanikarana* in the Theory of *Rasa*. Abhinavagupta adopted it with some slight modifications.

Bharata has compared the relish of a *Rasa* by the spectator to the relish of a special dish by connoisseurs of food when it is prepared by an expert cook by mixing together special ingredients. In such a dish an unusual taste, *Rasa*, is produced which is lacking in ordinary preparations by ordinary cooks. It seems quite possible that the term *Rasa* used in connection with the enjoyment of a dramatic performance owes its origin to the enjoyment of the products of the culinary art. Bharata has also stated

that the rise of a *Rasa* is tantamount to the coming into existence of something in tune with the heart of a spectator, and that this something, i.e. the *Rasa*, then suffuses his entire being, just as fire pervades a dry piece of wood in its entirety:

योऽर्थो हृदयसंवादी तस्य भावो रसोद्भवः ।
शरीरं व्याप्यते तेन शुष्कं काष्ठमिवाग्निना ॥

Bhatta Nayaka had maintained that the enjoyment of *Rasa* by the spectator is characterised by repose (*vishranti*) in his own consciousness which is of the nature of pure light and joy (*prakashanandamayaniyasamvid*) and that it is of the same nature as the joy felt on the realisation of Brahma, the Ultimate Reality (*brahmanandasavidha*). Abhinavagupta generally agrees with this description. Such a view seems to imply that the dramatist's endeavour to communicate to the spectators his own experience of a part of the Ultimate Reality may be said to have succeeded when they are able to enjoy *Rasa* during the performance of his play.

The Theory of *Rasa*, as originally expounded in the *Natyashastra*, is concerned solely with a dramatic performance. However, some time after Bharata it was made applicable to poetry in general. In particular, Anandavardhana combined that theory with his own Theory of *Dhvani*. He maintained that of the three kinds of *Dhvanikavya*, the best type of poetry, the highest kind is the *Rasadhvani*. That poetry, in which the suggested meaning is of the nature of *Rasa*, is the highest kind of poetry, according to him. In other words, the enjoyment of a *Rasa* is possible even while reading poetry. Abhinavagupta, in the *Lochana*, has sustained this view. However, in his commentary on the *Rasasutra* he has maintained that the relish of a *Rasa* can be fully enjoyed only while witnessing a dramatic show. He quotes with approval Bhatta Tota, his guru in *Natyashastra*, who had asserted in a work of his own that there is no possibility of the relish of a *Rasa* in a *kavya* unless there is a performance of it on the stage:

प्रयोगत्वमनापन्ने काव्ये नास्वादसंभवः । इति ।

Abhinavagupta has there argued that while reading poetry a person has to use his imagination in order to bring before his mind's eye the characters and the situations as described by the poet before he can relish the *Rasa* in his *kavya*; on the other hand, when he witnesses a competently presented dramatic performance, there is direct and instant relish of the *Rasa*.

As in this case, so in some other respects, too, Abhinavagupta has gone beyond the strict limits of Bharata's teaching. In particular, he has made a strong plea for the recognition of *Shanta*, quietude, as the ninth *Rasa* over and above the eight described by Bharata. The necessity for recognising this new *Rasa* seems to have been felt when Harsha's *Nagananda* was produced on the stage. That play shows the hero, Jimutavahana, making the supreme sacrifice of his life to save a Naga from imminent death. Udbhatta,

an earlier commentator of the *Natyashastra*, had clearly recognised this *Rasa*. And before Abhinavagupta, Anandavardhana had referred to the *Nagananda* which, according to him, contains two principal *Rasa*-s, the *Shringara* and the *Shanta*. He had also maintained that *Shanta* is the principal *Rasa* in the *Mahabharata* as *Karuna* is the principal *Rasa* in the *Ramayana*.

Abhinavagupta's main argument in favour of the recognition of *Shanta Rasa* is that just as each of the other three *purushartha*-s has some *Rasa* associated with it (*kama* has *Shringara*, *artha* has *Raudra*, and *vira* is associated with *Dharma*), so the fourth *purushartha*, namely *moksha*, must also have a *Rasa* associated with it, and this can only be the *Shanta Rasa*. He has also argued that *Shanta* is really the basic *Rasa*, which has *tattvajnana* or *atmajnana*, that is the Atman itself as its *sthayibhava*. He states that the other *sthayibhava*-s, *rafi*, *shoka* and so on are to be looked upon as the *vyabicharibhava*-s of *Shanta*, since they appear when the pure self is affected by some adventitious condition or situation. *Shanta* has generally come to be accepted as the ninth *Rasa* in later times.

In his commentary on the *Rasasutra*, Abhinavagupta refers to seven obstacles (*vighna*-s) that hinder the enjoyment of *Rasa* by the spectators and explains how these are generally removed. These hindrances are mainly of three kinds: (1) those concerned with the theme of the play and its treatment by the dramatist; (2) those concerned with the presentation of the play on the stage; and (3) those concerning the mood of the spectator when he goes to witness the show. These obstacles can be overcome in the following ways.

The play must not contain incidents that are likely to be felt as incredible by the average spectator. That might distract his mind and make him feel uneasy. The dramatist ought also to give proper attention to the delineation of the *Rasa* which he wants the spectator to relish. To do this he must provide full scope for an appropriate representation of each of the *vibhava*-s etc. of its *sthayibhava*.

Secondly, the performance must not be marred by any defects or deficiencies, such as mistakes in casting, omission or wrongful use of elements necessary for the representation of *vibhava*-s etc. such as scenery, dress etc. and errors in acting. It is only when the performance is free from defects that the process of *sadharanikarana* leads to the rise of *Rasa* and its enjoyment by the spectators.

Finally, the spectator, when he comes to the theatre, must not be preoccupied with thoughts of his personal affairs. However, even if he is so preoccupied, he can be made to forget his own affairs for the time being. That is to be done by the staging of the *Purvaranga*, for which Bharata has provided with great foresight. The dances and music to be presented in it by cultured young courtesans are meant to induce in him a frame of mind in which he would forget his own affairs and would be able to follow and appreciate the play that is to be presented after the *Purvaranga*. He, thereby, becomes a *sahridaya*, at least for the time being.

Shaheed Minar

Gaston Roberge

[In including this contribution in the Quarterly Journal we have been guided by Susan Sontag's concluding words in *Photography Unlimited*:

"The force of photographic images comes from their being material realities in their own right, richly informative deposits left in the wake of whatever emitted them, potent means for turning the tables on reality—for turning it into a shadow. Images are more real than anyone could have supposed. And just because they are an unlimited resource, one that cannot be exhausted by consumerist waste, there is all the more reason to apply the conservationist remedy. If there can be a better way for the real world to include the one of images, it will require a new ecological awareness—not only of real things but of images as well."

—Editor.]

We have made a collection of photographs of various aspects of life in Calcutta, which we have called "Shaheed Minar". The collection of 1,500 pictures is available on loan, free of charge, in 8" x 10" prints, mounted on cardboard and covered with polythene. This collection is meant for exhibitions and group discussions for adult education. We are now producing notes providing the socio-economic data required for understanding the photographs.

The photographers who made the images of *Shaheed Minar* make no claim to have opted—definitely and coherently in all aspects of their lives—for the poorer people. Yet, they have attempted to serve these people as best as they could by making their images. They wanted their photographs to be a "Shaheed Minar", a "monument", (that is, a "reminder") bearing witness to the fact that Calcutta consists largely of people who suffer, martyrs of an unjust order, who keep on with the business of existing with a simple, unpretentious, heroism. Our image of Calcutta ignores the richer 10% or 15% of the city, but these may be inferred in practically each photograph. They need not be shown directly since they have the means to produce their own images. The very fact that we can do this photographic work indicates that we belong, at least partially, to the richer group. For, the poor do not possess the means of producing images, especially their own images.

The poor Calcuttan is imageless.¹ Not in the sense that he has no image at all. He is imageless in the sense that he has no image of his own, no "portrait" with which to identify with legitimate pride. And, above all, he has no image that he can control. The only images of the poor Calcuttan are

those made by tourists (for deferred contemplation) or by development agencies to raise money and to justify their own existence. The images these people make portray the poor Calcuttan as a passive, dependent, incapable, pitiable, frustrated and unruly man, woman or child.² While poor people are often forced to be such, they are not primarily incapable of self-help. Our images show them as human beings having limitations but also having many qualities. We do not offer these images to arouse pity. We offer them as one would open a family album with trust in the onlooker's readiness to understand others.

We would like that our images be displayed in various communities of the city. We believe this would have an educative influence. For our images are, first of all, a respectful acknowledgement of the poor, "non-intended city".³ But also, they can promote a culture of the onlooker, especially if the photo is one he can identify with. Then a photograph can reflect back to the persons portrayed—positive images of themselves. Positive images support a dynamic sense of identity without which there can be no development. For, development is above all of the imagination. A person is humanly developed when he/she has a positive view of self, a deep-seated knowledge of one's own value, an undefeatable certainty of fundamental equality with other men and women, and an experience of inner freedom which nothing can obliterate. Human development—however intimately linked it may be with economic development—may not be gauged solely in economic terms. Man alone can be a measure for man.

References:

1. Cf. Roberge, Gaston: "Images for the image-less" in *WACC Journal* (London), Vol. XXVI, 4/1978, pp. 14-17.
2. Louis Malle in his film *Calcutta* expressed his own indignation much more than he offered a positive image of the people of Calcutta. What could they gain from Mr. Malle's indignation? True, some people in the West may have grown a little more "aware" or "sensitive", but what is this to the Calcutta man?
3. This expression refers to Jai Sen's *The Unintended City*, an essay on the city of the poor (a publication of the Cathedral Social and Relief Services, Calcutta, 1975, 35 pages)



These two pictures illustrate the manner in which a cameraman can make his image. There is rather little difference between 1 and 2 as to the camera placement. Yet, the two images tell different stories. No. 1 is the image of a child in a very poor surrounding.



No. 2 is the image of scattered, very poor, objects, among whom a child and a woman are almost lost (Lewis Simon, 7/77)

Cobbler's son in front of his dwelling, a temporary shack in a bustee of North Calcutta. By caste, the cobbler, or chamar, is at the lowest rung of society.
(Subrata Lahiri, 6/77)

Their family's economic condition compels many a child to work in order to supplement the family income: rag picking, queueing up for handouts by charitable organisations, service in families or restaurants are some of their occupations. Freedom to do what they like seems to compensate for their deprivation
(Brian Balen, 6/77)



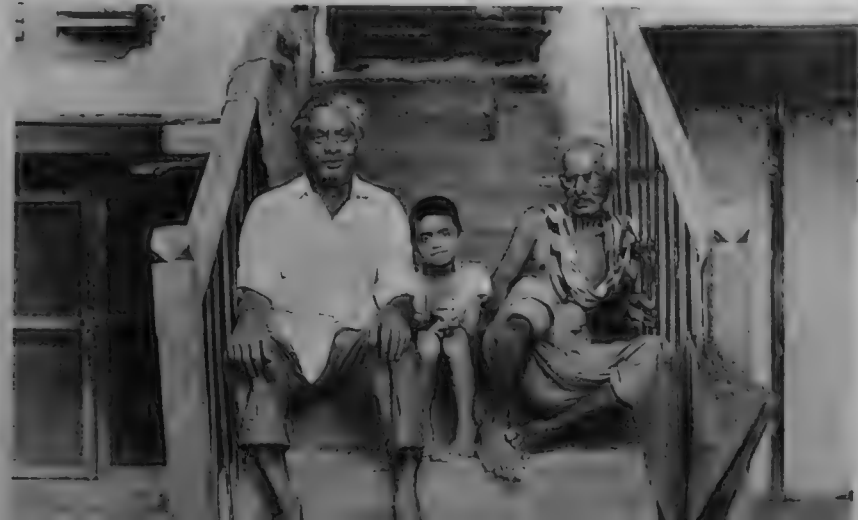
Minor repairs on a cycle-rickshaw. This is the natural successor of the hand-pulled rickshaw (of which there are 60,000 in Calcutta). This man has long reached the age of retirement but he is still working hard. (Subrato Lahiri, 6/77)



A home for the aged. A checkers game in the afternoon always attracts a few keen spectators, while the champion ponders over a move. These men are fortunate. For there are only 4 or 5 homes for the aged in Calcutta. (Vivek Dev Burman, 6/77)



Three generations of a Muslim family. At noon time the father, who is a cook in a nearby hotel, takes time off with his father and his son on the steps of their home. (Vivek Dev Burman, 6/77)





*Primary school run by the Calcutta Corporation. Children from richer families go to privately-owned schools. The intensity—almost fear—with which these children look at their teacher makes one wonder about the effects of “schooling”.
(Asish Auddy, 8/77)*

Many a migrant worker lives in his place of work. This “room” is no luxury—yet it has its calendar-star. Migrant workers from neighbouring states come to the city with a dream.
(Navin Kishore, 12/77)

Participants in a major development project—the Calcutta subway. These workmen contribute their manual strength and skill, but the size and the nature of the project is totally alien to them. (Subrato Lahiri, 6/77)



A cage or a means of self-expression? Weaving baskets used to be the occupation of a particular caste in which the required skill and know-how were handed down from father to son. (Subrato Lahiri, 7/77)





Daily 24,000 thelhas tread the narrow, winding, crowded and dug-up streets of Calcutta. The thelhas have the reputation of causing traffic jams. Yet they move tons of goods in the metropolis. (Asish Auddy, 7/77)



Men and supermen. Media fantasy and history. It is the ordinary man who (willingly?) carries the superman on his shoulders. (Salim Paul, -77)



*An immigrant family from a rural area. The man distributes the stale chapatis he secured from a hotel. These workers live on the pavement near a commercial centre as they cannot afford a room even in a slum
(Santimoy Sanyal, 6/77)*



*The working day starts and ends in the same way for the majority of the people in Calcutta Buses carry more than double their capacity.
(Asish Auddy, 6/77)*

Seminar on Musical Forms, Department of Indian Music, University of Madras, October 6 — 8, 1979.

The Department of Indian Music, University of Madras, organised a seminar on Musical Forms in October 1979. The seminar, which was sponsored by the University Grants Commission, was held on the 6th, 7th and 8th of October, 1979.

At the inaugural function of the seminar, Dr. Seetha, Professor and Head of the Department of Indian Music, welcoming the gathering, defined the scope of the seminar and gave brief introductions to the forms chosen for deliberation, Prof. G. R. Damodaran, Vice-Chancellor of Madras University, inaugurated the seminar. Noting that the present seminar was on musical forms which had an independent existence, he expressed the hope that the department would devote its future seminars to musical forms which figured in other art forms, like dance, drama and *Harikatha*. Dr. V. K. Narayana Menon, Executive Director, National Centre for the Performing Arts, Bombay, who was the chief guest at the seminar, emphasised the need for a careful use of terminology. He pointed out that technical terms imported from western musicology should be properly understood before being incorporated in our own musical terminology. He explained the term 'form', which figured in the title of the seminar, and its meaning in the context of western music: the term should not be confused with 'a (musical) work' or 'type of composition'. He then referred to the 'types of compositions', belonging to the Carnatic and Hindustani systems of music, and spoke on the various formal aspects embodied in them. The inaugural function concluded with a music performance by the students of the Department. The items rendered included some of the forms which were to be discussed at the seminar.

From the 6th to the 8th, six sessions were held at which papers, arranged in the chronological order of the musical forms, were read. An effort was also made to devote each session to one area of the subject.

In the first session on Ancient Musical Forms, presided over by Dr. Narayana Menon, Prof. G. H. Tarlekar from Dhulia read a paper on *Saman Form*. He described its basic structure, detailing the various types of *vikrti-s* or distortions employed in the rendering of the text. He also dealt with the *Saman* scale and with performances of *Samagana*. After the paper was read, Prof. Sathyanarayana of Mysore, Prof. S. Ramanathan of Madras and Dr. S. Seetha presented their views regarding the relation between the accents of the *Rigveda* and the 'notes' of *Samagana*. The next paper on *Gandharva Musical Forms* was read by Shri N. Ramanathan of the Department of Music, Madras University. In this paper, the basic structures of the ancient forms, like the *septa-gitaka-s*, *nirgita-s*, *jati-gitaka-s* described in ancient works on

music, were presented. In the discussion following the paper, Prof. Sathyanarayana commented on certain points raised in the paper, in particular the aspect of *tala* in the *nirgita-s*, the prescription of *murchhana* in the *jati-s* and the origin of *kapala-gana*. The third paper of the morning session was on *Form in Tevaram Compositions* by Dr. S. Ramanathan. He described the structures of two types of *Tevaram* hymns, those sung without *tala* and those sung with *tala*. He touched upon the prosodical aspect and the aspect of *graha*, that is the relation of the song to the *tala*, comparing the *Tevaram* to the later *Kirtana* form. Prof. Sathyanarayana and Shri P. Sundaresanar commented on the nature of *Tevaram* hymns and tried to clarify whether they should be regarded as Tamil poems set to music, or as basically musical structures with a Tamil text. Shri Sundaresanar also answered questions regarding the association of contemporary *tala-s* with *Tevaram-s*. Dr. Narayana Menon then gave a brief summary of the discussions.

The second session was chaired by Prof. G. H. Tarlekar. Prof. R. C. Mehta, Visiting Professor at the I. K. S. University, Khairagarh, read a paper on the *Khyal Form in Hindustani Music and the Major Gharana Styles*. Emphasising his view that it is at the level of style that the *Khyal* form becomes significant and expressive, Dr. Mehta enumerated nine points that could broadly be said to define the *Khyal* form. He illustrated, through song, the differences between the various *gharana-s* in the aspects of intonation and rhythm, dwelt on the characteristic features of *Khyal* and emphasised the role of the *tabla* in the *Khyal* style. *Some Aspects of the History and Development of Raga Alapa* was the title of the paper read by Shri P. K. Rajagopalayyar (Madras). Tracing the origin of *Alapa* to the vowel extensions seen in the *Rk* and *Saman* chants, the speaker dwelt on the references to *Alapa* in *Silappadikaram*. He then described the mode of *Alapa* rendering as outlined in *Sangitaratnakara* and the texts that followed it and also referred briefly to the *Thaya* and *Tana* forms. A detailed study of *Thaya* was taken up in the next paper on *Thaya* form by Prof. Seetha. Taking *Thaya* as a limb of *Chaturdandi* style of music, she surveyed the references to *Chaturdandi* in early literature and went on to show the distinction between *Alapa* and *Thaya*. She also examined the nature of the *Sthaya-s*, mentioned in *Sangitaratnakara* and *Sangitasamayasa*, which were also known as *Thaya-s* in common parlance. She concluded that these *Thaya-s* were essentially types of melodic phrases quite different from the later *Thaya-s*, and formed the basis for both *Alapa* and the later *Thaya-s*. Discussion on the papers on both *Alapa* and *Thaya* was taken up after this. Prof. Tarlekar referred to the distinction made between *Alapti* and *Alapa* in the ancient writings, while Prof. Sathyanarayana quoted a number of references to *Thaya* in Kannada literature.

Prof. S. Ramanathan was the chairman of the third session which was devoted to *Prabandha-s* and related forms. The first paper was by Dr. Alam Govindarajan on *Prabandha-s*. Considering *Prabandha* in the general sense of a musical composition, he made a historical survey of musical compositions from *Samagana* to the modern *Kriti* form. The second paper on *Suladi-s* and *Ugabhoga-s* was by Shri K. Srinivasa Iyengar (Rajasree) of Bangalore. He outlined in brief the history of the *Suladi* form, its general characteristics

and cited examples from the text of the *Suladi-s* of a number of composers. He then described the origin and composers of the *Ugabhoga-s*. Shri P. K. Rajagopalayyar requested clarification regarding the order of *tala-s* occurring in the *Suladi-s*, while Dr. Seetha and Shri S. R. Janakiraman furnished additional information regarding the *Suladi-s* of Shahji and Annamacharya respectively. Prof. Sathyanarayana spoke next on *Prabandha-s*, *Suladi-s* and *Ugabhoga-s*. He dealt with the evolution of *Suladi-s* from *Prabandha-s* and went on to describe the form of *Suladi* and its rendering. The speaker also touched upon the development aspect of *Suladi tala-s*. He then played recordings of *Suladi* and *Prabandha* compositions reconstructed by him. In answer to questions raised by Prof. S. Ramanathan, Shri S. R. Janakiraman, and Dr. S. Seetha, he explained that tempo changes were not characteristic of the *Suladi* form; affirmed that in the examples of *Prabandha-s* illustrated by him there were deviations from the textual prescriptions which were however not very fundamental; and cited more details regarding the relation of *Suladi-s* to earlier *Prabandha-s*. The last paper, *Nalayira Divya Prabandham and Music*, was by Shri M. N. Venkatavaradan of Madras. He sought to establish that the *Divyaprabandha-s* were primarily musical compositions and not mere hymnal renderings. The speaker then spoke about the contribution of prominent Vaishnavite *acharya-s* in propagating the *Divyaprabandha-s* and also drew the attention of scholars to the mention of certain *Pan-s* with these *Prabandha-s*, not found in the *Tevaram* tradition.

Shri S. Parthasarathy of Madras was the chairman for the next session, devoted to the study of *Kriti-s*. The first paper on the *Kriti* form was by Shri T. S. Parthasarathy. After a brief survey of earlier musical forms, he enumerated the characteristics of *Kriti* and referred to the *Kriti-Kirtana* classification made in modern times. He pointed to the variations in the structure of the *Kriti* as seen in the compositions of various composers. Smt. Vidya Shanker in her paper on *The Kriti Form in Shyama Sastry's Compositions* explained that a study of compositions could be based on an analysis of three components: the pure melody of a composition; the structural melodic pattern, namely the sectional divisions in the compositions; and the function of the language. She began her analysis with an appreciation of the *sahitya* (text) in Shyama Sastry's compositions. The feature of *svara-sahitya*, a melodic passage sung to *ṣaṅgam* syllables in the *Anupallavi* (second section) and to a meaningful text in the *Charanam* (final section) of a *Kriti*, so characteristic of Shyama Sastry's compositions, was referred to next. She then turned to the aspect of *tala-s* in Shyama Sastry's *Kriti-s*. Shri P. Sundaresanar of Kudanthai (Kumbakonam) in his paper on *Form in Tamil Kriti-s* traced the history of songs from the *chindu* types and later dwelt on the characteristics of an ideal composition mentioned in Tamil texts. Muthu Tandavar, according to him, was the earliest to compose songs with the *Pallavi*, *Anupallavi*, *Charanam* divisions. Smt. Ritha Rajan of Madras in her paper on *Rhythmic Construction in Kriti-s* analysed the rhythmic aspect of the *Kriti-s* of Tyagaraja, Muttuswami Dikshitar and Shyama Sastry. The focus of her paper was on the emphatic pauses given in the sections of the *Kriti-s* and the variations in *Eduppu*. Her paper was replete with passages from *Kriti-s*, exemplifying her deductions regarding the variety of rhythmic pauses. The final portion of the paper was an appreciation of the use of the various *tala-s* by the three composers in their *Kriti-s*.

The next paper in the *Kriti* group by Dr. S. A. K. Durga of the Music Department on *Sangati-s* in *Kriti-s* was read during the fifth session when Shri P. K. Rajagopalayyar was in the chair. Explaining *Sangati* as melodic variations employed to project the *raga bhava* and *artha bhava* in the *Kriti-s*, Dr. Durga's paper touched on the following aspects of *Sangati-s*: the time of introduction of the *Sangati-s* and the causes for it; the differences between *Niraval* and *Sangati-s*; a structural analysis of *Sangati-s* in *Kriti-s*, vocal and instrumental styles in *Sangati-s*; the role of the *Sangati* as a limb of *Kriti*. Shri B. V. K. Sastry's paper on '*Kriti* Form in Karnatic Music' was read in his absence. While questioning the theory tracing the origin of *Kriti-s* in *Prabandha-s*, his paper outlined the essential features of the *Kriti* form. According to him, the rise of the *bhakti* movement greatly influenced the literary content of the *Kriti-s*. Discussion on the *Kriti* form was taken up after this paper. Shri Srinivasa Rao strongly felt that *Sangati-s* were the composer's prerogative and the performer should not attempt to add to or alter the original version (*Pathantera*). Shri Srinivasa Iyengar, however, voiced some difficulty in deciding on the authentic *Pathantera*. Veena Vidwan S. Balachander felt that *Sangati-s* conceived by eminent musicians should not be rejected as their *Sangati-s* could well be in keeping with the spirit of the composer's imagination. Shri Bhūvarahan stated that some artistes chose to ignore certain traditional *Sangati-s* as they did not suit concert singing. Prof. Sathyanarayana suggested that a study of the co-ordination between the beauty of the melody and that of the meaning of the text of *Kriti-s* should be made while analysing the form. He also suggested an objective method of analysing the rhythmic construction in *Kriti-s* by taking the real time-spans marked by seconds, minutes etc., instead of the *anga-s* of *tala*. He called it the chronometric-density method. Shri S. Parthasarathy, while summing up the discussion on the *Kriti* form, stressed the aspect of melody reinforcing the meaning of the text in the *Kriti-s*, in which he felt that Tyagaraja's *Kriti-s* were supreme.

The next paper on the *Pallavi* was by Sandyavandanam Srinivasa Rao. After a brief historical survey of this style, he explained the structure of a *Pallavi*. He felt that the aim of *Pallavi* exposition should be to expound the *raga* and all mechanical acrobatics often witnessed in concerts should be eschewed. Violin Vidwan V. Sethuramaiah appealed to musicians to devote a greater part of the concert to *Pallavi* singing. Shri S. Balachander felt that the *laya* aspect should not be neglected in *Pallavi* singing. Prof. S. Ramanathan drew the attention of the scholars to the two styles employed in rendering the *Pallavi* theme in different speeds: one in which the *Eduppu* (point of commencement) is given importance and the other in which the *Arudi* (point of emphasis) is significant. Shri P. K. Rajagopalayyar recalled the performances of old stalwarts like Madurai Mani Iyer in *Pallavi* singing. The last paper of the fifth session was on *Tiruppugazh* by Mr. T. S. Vasudevan. While analysing the *Tiruppugazh* compositions of Arunagirinather, with respect to their melodic, rhythmic and verbal aspects, he dwelt on the *chanda* or the metrical aspect of the text, and on the role of *tongan*, an elongation of the concluding syllables, characteristic of *Tiruppugazh*. Shri P. K. Rajagopalayyar mentioned parallels from earlier Sanskrit poetry regarding the *chanda* aspect. Prof. P. Balakrishnan spoke on the need to select proper *tala* structures to match the rhythmic construction of *Tiruppugazh*.

The final session was conducted by Prof. Sathyanarayana as the chairman. There were three papers on the *Ragamalika* form read by Prof. P. Balakrishnan, Shri S. R. Janakiraman of Tirupati and Shri N. R. Bhuvarahan respectively. While all the papers outlined the characteristic of *Ragamalika* structure, Prof. Balakrishnan made special mention of other musical forms like *Jatisvaram* etc., incorporating the features of *Ragamalika*. Shri S. R. Janakiraman dwelt on the evolution of the *Ragamalika* form and gave a detailed description of the *Ragamalika*-s of the Dikshitar school and of Svati Tirunal and the 72 *Melarangamalika* of Maha Vaidyanatha Iyer. Shri Bhuvarahan referred to the *Ragamalika*-s of Muthia Bhagavathar and Mysore Vasudeva-charya. The last paper of the session, *The Comparative Study of Hindustani and Karnatic Music*, was by Mr. T. V. Gopalakrishnan. He gave short structural descriptions of the major forms in Hindustani music, namely *Dhrupad*, *Khyal*, *Thumri* etc., and mentioned parallel forms in Karnatic music. He also indicated where the Karnatic forms differ from their Hindustani counterparts, and by way of illustration sang a *Pallavi* and a *Khyal*. Prof. Sathyanarayana summed up the final session and the seminar ended with 'Mangalam' sung by the participants.

— S. SEETHA

International Workshop on Mime, Movements and Gestures, Delhi, January 21—February 10, 1980.

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The *Roots*, a new Programme of International Seminar-cum-Workshops on the traditional performing arts of India, organized the first such Workshop on Mime, Movements and Gestures in New Delhi in collaboration with Sri Ram Centre for Art and Culture. Ten dancers, actors and directors participated in the Workshop. They came from all parts of Europe, the U.S.A. and Canada. The Workshop sought to explore and employ certain techniques evolved by some of the Indian theatre and dance forms in order to train contemporary actors.

The morning sessions were devoted to intensive practical work in movements, utilising such highly evolved theatre and dance forms such as Kathakali and Chhau. While Kathakali was utilised for certain basic exercises, vital to the actor's training, Chhau, with its predominant use of hands and legs, was used for the teaching of a variety of movement patterns. The movement classes were conducted by the traditional teachers of the two forms. The lectures (delivered by Dr. Suresh Awasthi) were followed by a seminar session. The morning session began with Yoga exercises, suitably adapted to meet the needs of actors and dancers.

The afternoon sessions were devoted to lectures and discussions; watching productions in progress and films; and visits to museums and centres of the performing arts. Lecture-demonstrations by experts were also organised. In the evening, the participants also attended theatre, dance and music programmes. Watching the Republic Day Folk Dance Festival, and the several rehearsals which preceded it, turned out to be a unique experience for the participants.

In view of the response to the Workshop, *The Roots* has decided to make the Workshop a regular annual event. It is also planning to organise, in collaboration with local institutions, seven specialised Seminar-cum-Workshops in regions rich in the traditions of the performing arts.

— SURESH AWASTHI

60th Marathi Natya Sammelan, Bombay, February 23—25, 1980

More than one anniversary was being celebrated when, on February 23, 24 and 25, the Marathi Natya Parishad held its 60th sammelan in Bombay. This year marks the centenary of Annasaheb Kirloskar's musical play, *Sangeeta Shakuntala*. It is also 80 years ago that the Marathi Natya Parishad was founded. It was thus appropriate that a veteran musical actor should be elected president of the sammelan, and the choice fell unanimously on Chhota Gandharva. P. L. Deshpande, who was made chairman of the reception committee, had himself been president of an earlier sammelan but his presence, no doubt, gave much status to the occasion.

A giant open-air *shamiana* designed to house nearly 3,000 delegates and spectators was constructed in the grounds of Ruparel College in north Bombay. The two main gates were appropriately decorated respectively with a huge Ganapati mask of the type used in *Dashavatara* plays and with a pair of *tanpura*-s to emphasise the musical association of the event.

The sammelan was inaugurated by Lalchand Hirachand, and the twin exhibitions of stage photographs, props and accessories housed near the main *shamiana* were inaugurated by Madanmohan Lohia, a noted connoisseur and amateur producer from Kolhapur. This was not the only manner in which industrialists—who are traditional patrons of the Marathi musical theatre—came to be associated with the sammelan. Business houses in the city had taken a lead in underwriting part of the enormous expenditure of the venture.

The addresses of both P. L. Deshpande and Chhota Gandharva concentrated on the problems of the musical theatre. P. L. Deshpande analysed



Bhalba Kelkar, outgoing president of the Natya Parishad, pins a badge of office on Chhota Gandharva. Seen at left is P. L. Deshpande, chairman of the Natya Sannelan's reception committee.

the essential characteristics of the musical play as it evolved in the hands of pioneers like Kirloskar and Deval and reached its summation in the era of dramatist Khadilkar and singer-actor Balgandharva. In the plays of Kirloskar and Deval, the words were matched to the tune and the lyrics or songs were never allowed to shadow the dramatic burden of the play.

This aspect of the Marathi musical tradition was also stressed by Chhota Gandharva, who said that the words of a lyric were themselves so evocative that one did not require the extraneous help of technical effects.

P. L. Deshpande also dwelt at length on the contribution made to the musical form not only by Kirloskar's eclectic attitude but also by a whole line of classical musicians who were respected as the elders of the drama troupes. Bhaskarbua Bakhle, Govindrao Tembe, Vazebua and many others belong to this salutary tradition, and a few of them used to appear on the stage in singing parts.

Chhota Gandharva, who is known for some very distinctive portrayals in such musical classics as Kirloskar's *Saubhadra* and Khadilkar's *Manaapmaan*, echoed P. L. Deshpande's optimism when he remarked that a bright, new, young generation of singer-actors showed signs of emerging in the contemporary Marathi theatre. However, he said, there was a great dearth of playwrights who could tackle the difficult form in its true spirit.

Two entertainment programmes which were in tune with the emphasis on the musical theatre were presented at the sammelan. On the evening of February 24, Suhasini Mulgaonkar offered a magnificent parade of great musical parts covering the hundred years between Kirloskar and modern times. Some of the finest Marathi singer-actors appeared in roles cherished by the Maharashtra connoisseur, and among these Ajit Kadkade, Asha Khadilkar and Nilakshi Juvekar approached noticeably great heights.

On the last evening of the sammelan, Chhota Gandharva himself regaled us with a memorable recital of his stage songs. Memorable because, on his sixtieth birthday last year, he had announced his retirement from the stage. Starting with the Hindi *cheez* 'Phulabanki rasiya'—which forms the basis of the famous Marathi *pad* 'Sujan kasa man chori'—he went on to present some of the popular stage songs wholly associated with him. It was a sentimental occasion, and the vast audience was momentarily swept away by a flood of nostalgia.

As is customary with such sammelans, two symposia were also organised as part of the proceedings. The first dealt with the prospects of the experimental theatre, while the second tried to put drama producers in the dock. The sammelan was organised this year by the Natyavyavasayik Nirmata Sangh, an organisation of professional production companies, and hence this was an attempt to highlight the role of the sammelan's hosts in the actual progress of the theatre industry.

Except for Kamalakar Sontakke who set out the parameters of the subject of Marathi experimental theatre and proceeded to separate grandiose expectations from the prevailing circumstances of decline and progress, no speaker made a worthwhile contribution to the first symposium. The second was much worse, here again with a single exception. Bhausaheb Sapre, President of the Nirmata Sangh, provided an objective picture of the handicaps of his colleagues and the tussle between extreme commercial forces and the innovative and artistic ones.

Leading lights of the Marathi theatre usually keep away from these sammelans. This time, the organisers had succeeded in drawing together senior professionals and the intrepid youngsters of the *avant-grade* stage. However, the event will be remembered not for the words spoken on various occasions but for the songs rendered by musical actors who are usually scorned by the 'intellectual' theatre community.

—DNYANESHWAR NADKARNI

Folklorists from India and abroad took part in a three-day seminar on Indian Folk Culture held at the Mysore University from March 1 to 3, under the auspices of the Central Institute of Indian Languages and the University of Mysore. Inaugurated by Prof. K. S. Hegde, Vice-Chancellor, University of Mysore, the Seminar discussed the following themes: *Folk Ritual and Religion; Festivals and Myths; Structural Folkloristics; History and Folklore; Folk Dance and Drama; Oral Poetry and Folk Art; State of Folklore Studies in India and Folklore and Changing Indian Society.*

Speaking on 'Casting the Evil Eye', Muthu Chidambaram considered the superstitions and beliefs prevalent in the South and certain other parts of India. The religious and social rites found in some regions of Maharashtra regarding 'Purification Through Scapegoat and Surrogate' were dealt with by Dr. P. B. Mande (Aurangabad), who dwelt on the theoretical formulation that underlines these rituals. How trees are 'married', worshipped and venerated, apart from being used as medicinal plants, which itself makes them objects of worship, was discussed in an interesting paper by Dr. Vinod Sharma (Assam) in 'Tree Worship in Assam'. Other papers during this session covered 'Theppa Thirunалу: A Vanishing Folk Ritual of Andhra Pradesh' by K. Viswanatha Reddy; "The Moon Cult in Karnataka" by Dr. N. Tapaswee Kumar; and "A Note on Spirits" by Ambalika Hiriyanna (Mysore).

Festivals and Myths were featured in a thought-provoking session. Dr. T. N. Shankaranarayana presented a paper on "Festivals of Kadu Gollas" and explained their connection with *Jatra-s* and other theatrical events, highlighting the fact that some of them were celebrated by the people together, without distinction of clan. "Folk Deities of Tamilnadu" and "Alupa Hero Doddaraya's Myth" were the subjects of papers read by C. Kadirvel and S. Varadarajan respectively, and they provoked a lively discussion.

In the *Structural Folkloristics* session, Prof. S. Agesthalingom spoke on "Structure of Riddles in Tamil", followed by Dr. Jawaharlal Handoo on "The World of Teyyam: Narrative and Narrator". Dr. Handoo presented the structural analysis of the *tottam-s* (oral narratives) of this folk cult, which has similarities with identical cults in ancient Tamilnadu, Andhra Pradesh, Pre-Buddhist Ceylon and Modern Sri Lanka. The structure of Tamil proverbs was discussed in depth by S. D. Lourdu and Lalita Handoo analysed the folktales of Kashmir on the basis of Propp's model. In presenting the structural types, she stressed the fact that the structural approach to the study of folklore, in general, and the folktale, in particular, is very recent. Raghavan Payyanad, a research scholar from Mysore, read a paper on "Myth and Message: A Structural Approach", concentrating on the origin myth of the Tiyya community and the Tiyya God (Vayanat Kutevan) to be found in North Malabar.

In the *History and Folklore* session, M. R. Raghavan Varier (Calicut) spoke on "Legends and Literary History in Kerala". Analysing certain

legends about medieval authors, he traced the recurring motifs and other forms of repetitive elements, and explained how certain 'messages' are transmitted through these narratives in a sugar-coated form. A. R. Ramachandra Reddy (Tirupati) analysed a folk-song (from the Chittoor district) which held a mirror to the past. Sung by a Tamilian, who speaks Tamil at home and also knows Telugu, the song sheds light on the rule of the Karvetingaram Zamindars in the district in the eighteenth century. The origin and historical traditions of the Banjars were presented in a folkloristic interpretation by V. Sarveswara Naik. The 'Aputtirom' story, belonging to a sixth century Tamil Buddhist epic, was analysed by Paula Richman (Western Washington University, U.S.A.) in her paper entitled "A Begging Bowl and Rain Clouds", and fitted into a larger pattern. The folk elements in the *Kamba-Ramayana* were discussed by R. Prema.

In the *Folk Dance and Drama* session, the aesthetics of Tamil folk dances was explained by Dr. M. Ramaswamy (Madurai). He deplored the fact that folk dances like Karagam, Kavadi and the Dummy Horse Dance were being subjected to corrupting influences. He showed how the dance movements were inseparable from the mythological stories, giving rise conjointly to its aesthetic elements. In the other papers, Dr. R. Balakrishna covered "Kaniyanattam" and gave a preliminary survey of this folk dance. G. Bhargavan Pillai spoke on "Poratu Natakam", a folk drama of Kerala, revealing the interesting fact that some of the songs are sung in Tamil, even though the genre belongs to South Kerala. An introduction to 'Karapala Mela', a dance drama of Karnataka, was presented by Dr. D. K. Rajendra.

In the *Oral Poetry and Folk Art* session, an analysis of Panjurli in Tulu Culture was presented by B. A. Viveka Rai. Discussing this important totemic deity, he drew attention to the changes that took place in the original primitive concept of Panjurli through the impact of the Brahmin culture. The role of women in Tamil lamentations was dealt with by Dr. Saraswathi Venugopal. The exotic motifs of the folk toys of Assam, including their evolution from rituals, as well as their sexual symbolism, were analysed by Dr. Birendranath Datta (Assam) in his paper on "Folk Toys of Assam".

The *State of Folklore Studies* session, chaired by Dr. Mazharul Islam, Visiting Professor (from Bangladesh) at the Calcutta University, began with a paper on "Folklore Studies in India" by Prof. Somnath Dhar (Delhi). He outlined the genesis of folkloristics studies in India, made a forceful plea for granting higher academic status to folklore studies in the Indian universities and for the setting up of a National Institute of Folklore. Dr. S. Saktivel made a survey of folk literature in India. Dr. P. B. Mande, Dr. J. S. Paramshivaiah, Dr. B. Ramaraju and N. Purushothama Maliya read papers on folklore studies in Maharashtra, Karnataka, Andhra Pradesh and the Konkani-speaking areas of Maharashtra and Goa. Problems of the collection and analysis of folklore were dealt with in a paper read by Dr. Dulal Chaudhury (Calcutta).

In the concluding session, Dr. Ved Prakash Vatuk (Berkeley University, U.S.A.) dealt with *Folklore and Social Changes* in a thought-

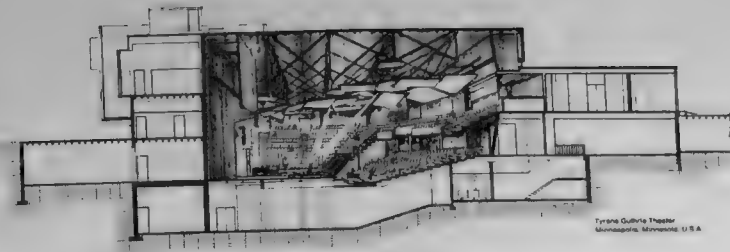
provoking speech, illustrated by the folk songs that he had collected in the western region of Uttar Pradesh. He showed how folklore in the area has changed due to the sociological, political transformations in society, comparing this continuous process of interaction with that taking place in Guyana and the U.S.A., where he has also done some fieldwork. Dr. R. K. Gulati (Anthropological Survey of India), speaking on "Modernization and its Impact on Tribal Culture", referred to the modernisation trends affecting the tribal milieu. Panditaradhya (Mysore) spoke on "Urban Folklore", trying to distinguish it from rural folklore, but, in the discussion that followed, the consensus was that as of now there is hardly any distinction between urban and rural folklore. Mohammed Koya (Kerala), in his interesting paper on the "Folklore of Mapillas", showed how these people had been influenced by Hindu and Muslim cultures, and how they had evolved some folksongs which seem to have no place in the orthodox practices of Islam.

In the concluding session it was unanimously resolved that Folklore Fellows of India should take appropriate steps to request the Central Government to take measures for the establishment of a National Folklore Institute; that Universities should open Departments of Folklore; that folklore bibliographies of regional folklore studies should be annotated and published. Folklore Fellows of India thanked the Central Institute of Indian Languages and the University of Mysore for the help rendered in making the seminar a success.

JAWAHARLAL HANDOO

Darpana Drama, 1959-79

The drama group of the Darpana Academy of Ahmedabad has been active over the last two decades, presenting classical, experimental, social and folk plays. During the past ten years, the accent has been on experimental plays so as to provide a stronger foundation for Gujarati drama. This encouragement to younger and promising writers yielded good results. Madhu Rye's *Koi pana ek phulnun nam bolo* to was later translated and presented on the national programme of AIR in 14 languages. Other popular plays, sponsored by the Darpana Academy, include Bakul Tripathi's *Leela*, based on the Bhavai folk tradition. Poetry was incorporated in the dramatic idiom; Labhshanker Thaker introduced provocative forms in his plays and Chinu Modi reset the traditional story of Navlash Hirji in a new format. These experiments, carried on over the last decade, have had their impact on the Gujarati stage and initiated an exploration into various dramatic styles and their content.



The Izenour Drawings of the Theater: An Exhibition at the National Centre for the Performing Arts, March 29—April 8, 1980.

The perspective section drawings and plans of theatre building that comprise this exhibition (jointly sponsored by The National Centre for the Performing Arts and U.S. International Communication Agency), are selections from a collection of over six hundred drawings made under the direction of George C. Izenour to illustrate his book on theatre design. (*Theater Design* by George C. Izenour, McGraw-Hill, New York, 1977). George C. Izenour is Professor of Technology and Director of the Electro-Mechanical Laboratory at the Yale University School of Drama. He is an internationally recognised authority in the field of theatre design, acoustics and engineering.

In the book, *Theater Design*, Izenour speaks of an afternoon in August 1968 when he was supervising on site erection of the prefabricated sections of a modern weathering steel structure juxtaposed as it was to a partially restored ancient stone masonry theatre auditorium. It was then that he became aware as never before or since of the present as an extension of the past. The one fact reconciling differences and bridging the gap in time was the desire of both ancient and modern performers and audiences to be seen and heard and to see and to hear. Here was theatre history experienced in the context of a physical operating entity, and from this experience stemmed the book and the drawings.

The work comprises a selective study of western theatre design and a detailed exposition of contemporary Western Hemisphere development of the engineering problems inherent in the design of multiple-use buildings for the performing arts.

The theatre buildings in this exhibition offer a sampling of western theatre design, which, as exemplified in the drawings, gives graphic substance to the essentials of seeing, hearing, and the related problem of seating, important factors to both performer and audience alike.

THE PLAYWRIGHT AS MAGICIAN: Shakespeare's Image of the Poet in the English Public Theatre by Alvin B. Kernan, Yale University Press, London, 1979. (Distributed in India by Oxford University Press). £6.90 (In English)

The author is Professor of Humanities at Princeton. In addition to two books on Satire, he is general editor of the Yale Ben Jonson, in which series he took the responsibility for *Volpone* and *The Alchemist* besides editing the Signet Shakespeare *Othello*. Of the seven chapters in the present work, one is devoted to the *Sonnets*, one each to *Hamlet*, *King Lear* and *The Tempest*. The relation of Actors to Audiences in the Elizabethan Theatre is discussed with reference to three comedies and a history play. While the title essay is placed last, the introductory chapter deals with "The Poet's Place in the World: Images of the Poet in the Renaissance."

In the final paragraph of his book, Professor Kernan points to the connection between his theme and one of the dominant images of the poet in the modern world. It is, he states, "projected in Goethe's Faust, Melville's confidence man, Joyce's fabulous artificer, Yeats's Irish bards and Byzantine craftsmen, Wilde's liar, Kafka's sideshow freak, Mann's magician, Borges's contrivers of labyrinths and Hesse's child..." That list offers a subject for another book which would show us the changing relationship between poet and society from Shakespeare's time to our own. In fact, throughout *The Playwright as Magician*, there are insights into this larger theme which illuminate it beyond its historical and Shakespearean concern.

From Petrarch through Spenser, Sidney and Ben Jonson, the stage is prepared, so to speak, for Shakespeare's unique resolution of the conflict between the ideal role of the poet, as conceived by the courtier tradition, and the actual conditions in which it had to be realised. Professor Kernan reveals in his study that Shakespeare was engaged in that task during his whole career as playwright.

The chapter on the *Sonnets* is partly a survey of literary patronage in Shakespeare's England. Noting that "there is not... a single case of a totally satisfactory poet-patron relationship", Professor Kernan investigates Shakespeare's view of it, and the tension it creates in his verse. He sees him progressing from a lyric to a dramatic conception of life or, to put it in a different but no less valid manner, from simple Mr. W. H. of the dedication to the Dark Lady and her demands.

"When my love swears that she is made of truth,
I do believe her, though I know she lies."

This is not the style of courtly verse, verbally elegant, conventionally moral and emotionally idealistic; it expresses the tension between that style and the complex realities of experience. "Shakespeare's *Sonnets* test the poetry of patronage against reality, find it untrue, and abandon the patron to follow the Dark Lady."

The close correspondence between the life of Shakespeare and the portrait of the Poet in the *Sonnets* is stressed by Professor Kernan. But he insists that his interest is not in the autobiographical evidence as much as in the significance of the transition, for a whole generation of poets, "from an amateur to a professional status, and from patronage to the marketplace as a source of support." This required the adoption of a new role for the poet, a greater involvement in human motivations and actions. Shakespeare's projection of it in *The Taming of the Shrew*, *Love's Labour Lost*, *A Midsummer Night's Dream* and *Henry IV, Part I*, forms the subject of the third chapter where we observe how often and how strongly Shakespeare raises the crucial issues.

The play-within-the-play serves Shakespeare as the best medium for his view of the world as a stage on which roles are affected by the nature of the audience and the conditions of performance. A similar analysis in successive chapters on *Hamlet*, *King Lear* and *The Tempest* expands itself notably both in range and depth because Shakespeare evokes and answers so many more issues, not only about the poet and society but about art and life. He upholds and at the same time questions the value of the former in its particular form as the theatre of his time.

Shakespeare's attachments, Professor Kernan demonstrates, are both to "aristocratic ideals of art and the practical realities of the playhouse." The main argument of *The Playwright as Magician* and its value for the reader lies in the evidence which is summed up as follows: "In the end the theatre seems to have been paradoxical for him: at one and the same time, only a transitory illusion and an image of transcendent reality, a trick and a vision, mere entertainment and a means of directing life to meaningful ends." (*Italics mine.*)

The last phrase in that statement is perhaps the one most often overlooked by readers of Shakespeare and the audience of his plays from Elizabethan times to the present day. In the chapter sub-titled "Politics and Theatre in *Hamlet*," Professor Kernan reminds us that nineteen of Shakespeare's thirty-eight plays "deal directly and centrally with historical and dynastic matters." In most of the others, they are at least peripheral. Not the least achievement of *The Playwright as Magician* is the vindication of the thesis "that a public theatre is inevitably a political theatre with a direct bearing on public opinion." Not only the chapter on *Hamlet* but the comments on the other selected plays describe in what specific ways this is so.

The playwright is symbolically a magician, as Shakespeare conceived him, but he is also a moralist and a thinker. It is true that in his plays, Shakespeare's remarks about poetry are largely uncomplimentary (*The*

Confines of Art by Philip Edwards, quoted by Professor Kernan). It is true that his scepticism about the theatre is all-pervasive. Yet, he never completely undermines, even if he never explicitly declares, his faith in "a play's ability to reveal by means of indirections, the reality of the world, ranging from the factual to the metaphysical, and to change human lives by the power with which it presents these truths."

Professor Kernan explores that faith with great precision, though he disclaims any intention of reconciling Shakespeare's different and contradictory views "within some single systematic aesthetic." His book suggests to me, as it may to other readers, the possibility of such an aesthetic. In saying so, I am of course going beyond the necessary constraints of a review.

NISSIM EZEKIEL

SAHITYA RATNAKOSHA or AN ANTHOLOGY OF POETRY AND DRAMA: Vol. V, Part 1—Poetry: compiled by Dr V. S. Agrawala and edited by Dr V. Raghavan; Part 2—Drama, and Supplement to Part 1—Poetry: compiled by Dr V. Raghavan, Sahitya Akademi, New Delhi, 1970 and 1977, Rs. 12 and Rs. 30 respectively (*In Sanskrit*).

The Sahitya Akademi, or the National Academy of Letters set up by the Government of India, has undertaken an impressive programme of compiling and publishing a comprehensive Anthology of Sanskrit Literature in seven volumes, called *Sahitya Ratnakosha*. The first covered the *Veda-s* and *Shastra-s*; the second, the Epics and *Purana-s*; the third, Buddhist Sanskrit Texts. The sixth covers Inscriptional Poetry and the seventh, part 1, is a *Subhashita-sangraha*.

The fifth volume, under review, presents in two parts selections from classical Sanskrit poetry and drama.

These volumes have been compiled by eminent Sanskrit scholars in India and they have all been published. Of the remaining, the fourth volume will be a Jain *Sangraha*, and the seventh will have a second part which is under preparation.

Classical Sanskrit literature opens up a vast field, as rich as it is varied, beginning from a few centuries before the Christian era and extending up to at least the eighteenth century. It represents a continuity of literary tradition but displays, at the same time, a variety of rhetorical styles as applied to prose and poetry, and a variety of dramatic compositional patterns (ten, according to Bharata; to which later theory has added many minor patterns). It may not appear to be an easy task to prepare a representative selection from this vast and varied literature, placing before the

reader specimens of all the different literary trends and styles. But classical poetry and drama have pervaded the literary culture of India through the ages, and most educated Indian readers and writers are familiar with them, at least through translation. This factor, as well as the fact that the two compilers are well-known and respected Sanskrit scholars, have made this Anthology in two parts quite comprehensive and representative. The Sahitya Akademi has, thus, offered here a genuine *Sahitya Ratnakosha* or a Treasury of Literary Gems from Sanskrit.

Part 1, which is a selection from Sanskrit Poetry, presents extracts from the principal *Mahakavya-s*, the lesser known and later epics, historical epics; poets from Ashvaghosha to Nayanachandrasuri are thus represented. The *Khandakavya* or Lyric is represented by Kalidasa's *Ritusamhara* and *Meghaduta* and Jayadeva's *Gitagovinda*. There are selections from Prose Romances, from Tales of Love and Adventure and also from *Champu*, which uses a mixture of ornate prose and poetry in its narrative form. The compiler has shown discernment in including extracts from Damodaragupta's *Kuttanimata*, which is a work on the life, art and profession of courtesans, and from Kshemendra's *Samayamatika*, a similar work with a story base and a didactic angle.

Part 2 includes a supplement to the *Kavyasangraha*. It has selections from the famous *Shataka-s* (Centuries of Verses) of Bhartrihari, Amaru and Bhallata; a late epic, *Mushikavamsha* of Aṭula; selections from the Fable and Story literature of India and from South Indian poets and poetesses.

The general approach to the selections seems to be to choose well-known passages, like *Rativilapa* and *Ajavilapa*. Another principle at work is the stress on descriptive passages. Kalidasa's lyrics are devoted to nature descriptions; even so, descriptions of nature, places and personalities, preponderate in the Anthology, the seven passages from *Tilakamanjari* being descriptions of different pandals, residential mansions, the sea and the boatsman. The human or story interest is comparatively less prominent, except what one can find in conversational passages, like the dialogue between Dilipa and the Lion, Raghu and the pupil Kautsa. Another consideration which seems to guide the selection is the direct or indirect emphasis on virtue and high moral qualities. An abbreviated extract from *Shukanasa-upadesha* in Bana's *Kadambari* is, therefore, to be expected. But in selecting passages from *Kuttanimata* and *Samayamatika*, the compiler has chosen to include a censure of the life of prostitution, and a word of advice to courtesans and libertines. Similarly, from *Shukasaptati* or Seventy Tales of the Parrot, which has the background motive of a desire for an illicit love connection on the part of a lady, a very innocent tale is extracted. This is, of course, in keeping with our 'high culture'!

The selections from Classical Dramatic Literature follow generally the same principles and present famous and popular scenes, like the dream scene in Bhasa's *Svapnavasavadatta*, the lament and search of Pururavas for Urvashi, the fourth act of *Abhijnanashakuntala*, the cemetery scene and the scene of Rama's recognition of his twin sons from Bhavabhuti's

plays, the sham quarrel between Chanakya and Chandragupta from *Mudrarakshasa*, and the inflammatory quarrel between Ashvatthaman and Karna from *Venisamhara*. A refreshing feature of this selection is the inclusion of later plays and of major dramatic forms like *Prahasana*, *Bhana*, *Vyayoga* and the Allegorical play, in addition to the usual *Nataka*, *Natika* and *Prakarana*. It is heartening to find here the *Bhagavadajjukya prahasana*, which is a merrily contrived and ingenious farce based on the idea of exchange of souls between two different bodies, the erotic *bhana*, *Padataditaka* of Shyamilaka, and two others, and the allegorical plays *Prabodha-chandrodaya* and Jayantabhatta's *Agamadambara*, which Dr Raghavan claims to be his personal discovery (Part 2, Introduction p. xv).

It is possible that tastes may differ somewhat in the matter of selection and the attitude informing them. For example, the quarrel between the two dance masters instigated by the Vidushaka, in *Malavikagnimitra*, Act I, could perhaps have been a better choice to indicate a clash of different personalities, mounting dramatic interest and humour than the selection from Act II which revolves round the dance performance of Malavika. Similarly, the unusual shadow scene, in *Uttararamacharita*, Act III, would have represented better Bhavabhuti's dramatic technique, his mastery of pathos and the conflict of divergent emotions than the scene of recognition which is modelled on Kalidasa's *Abhijnanashakuntala*. Further, Dr Raghavan sees in Act IV of *Abhijnanashakuntala* the "integration of Nature and human life — which is the message of the *Ashrama*" (Part 2, Introduction, p. xiii). The integration is, of course, there. But the scene is usually understood to depict the agonising parting between a married girl and her loving father; and the controlled but superb picture Kalidasa presents here is of this universal emotion which nature shares with man.

Part 1 does not carry an introduction. This must be due to the passing away of the compiler, Dr Agrawala. The joint compiler and editor, Dr Raghavan, states in his short preface, "An introduction to this volume will be included in Part 2 which I am to compile and edit". But it does not appear in Part 2. The introduction to Part 2 deals with the Supplementary Selections from *Kavya* and *Katha* Literature, and with the Selections from Drama. Dr Raghavan introduces the drama selections with suggestive observations, refers to the dates and some personal details of later playwrights and South Indian poets, about whom little is known to those not acquainted with that region's literature. But it seems to be assumed by the editor that the general reader is familiar with the classical poets and dramatists and with the probable dates of their lives and works. Although the selections seem to be arranged in chronological order, I wonder whether this and some editorial assumptions are correct or useful.

To my mind there is a serious lacuna in this Anthology. In the case of a living language, which is widely spoken, a simple anthology with a guiding introduction may suffice. But how can this be true of an ancient classical language like Sanskrit, the study and practice of which is fast on the decline both at the educational level and among the people? The present Anthology, without a short introduction to each selected passage, a glossary

and notes, is not likely to serve the interest of anyone except those who know Sanskrit quite well. The compiler and editor cannot be thought of as lazy or reluctant to undertake some additional labour. Both Dr Agrawala and Dr Raghavan are well-known to the world of Sanskrit Letters as industrious scholars, with a prodigious output of work on Sanskrit literature. The truth is that the elite of Sanskrit scholarship assume that 'editorial' work is limited to consulting the original manuscripts (or printed editions, as in the case of the present anthology), comparing and collating various readings, fixing the text, copying it, and then writing an introduction dealing with the manuscripts or printed editions, date of the work and of the author, and at best summarising the contents, and adding some scholarly appendices; further, if the prepared manuscript is to be printed, the editorial responsibility extends to proof-reading (including an Errata!). Translating Sanskrit works in a familiar language, preparing notes and annotations, is not considered 'scholarly' or research activity; it is regarded as a 'commercial' undertaking. So, the compiler's and editor's total responsibility, to quote Dr Raghavan's own words, amounts to this: "I have checked the whole manuscript and seen it through the Press; and in addition to the Table of Contents, I have added a Table of references to the pages of printed editions from which selections have been made for the help of the users of this Anthology" (Preface, Part 1, pp. vii-viii). Professors Lanman, Macdonnell and Peterson must then be thought of as poor scholars, in comparison with their Indian counterparts, because they presented Vedic Selections with translation, abundant notes and elaborate introductions! While the basic editorial responsibility is perfectly understandable when an unpublished work is to be presented for the first time and fixing a correct text is of prime importance, the general attitude of Indian 'high' scholarship to what is called 'scholarly editions' is bound to cause dismay, since it smacks of exclusiveness and intellectual arrogance.

The Sahitya Akademi's programme is "directed to fostering and co-ordinating literary activities in the Indian languages". The general reader, even with some knowledge of Sanskrit, will have to approach university professors, use commentaries and a dictionary in order to understand the Sanskrit passages; appreciation will come next. Which is the class of readers then for whom Anthologies of this type are intended? And do they help to enlighten the general reader and heighten his appreciation of Sanskrit literature?

— G. K. BHAT

The title of the work is bound to rouse the interest of lovers of the art of Kathakali since it promises to be ambitious in scope. A highly classical histrionic art like Kathakali demands on the part of students as well as connoisseurs a knowledge of the significance and implications of the technical terms associated with it. Of course, all the terms are either in Malayalam or Sanskrit and intelligible to a Malayali in their ordinary connotations; but, even among the Malayali people, only those very few who are closely associated with Kathakali can claim to know the full significance of those terms. Thus a dictionary of the technical terms of Kathakali has been a long-felt need in the language in which its literature has been written. The author has, however, a wider range of readership in view and he has come forward with a dictionary of Kathakali written in English. This is a praiseworthy attempt, especially at the present time when the art of Kathakali has transcended the boundaries of its native region and found lovers all over the world.

The terminology connected with Kathakali is exceedingly vast, complicated and often elusive. The art of Kathakali is the culmination of many of the histrionic arts of Kerala, both classical and otherwise, and, therefore, any term connected with Kathakali has a strong cultural and social background. Thus Kutiyattam, the Sanskrit drama enacted in the temples of Kerala, enjoys the status of being the mother of Kathakali, and has contributed a large number of terms to Kathakali. The author has been careful to include them in the dictionary and, to that extent, his work is commendable.

Unfortunately what is not warranted or what could be considered as either irrelevant or superfluous, has found a major place in this small work. A glaring example is the inclusion of the titles of Kathakali plays. There are available at present more than two hundred published plays and more than a thousand works in manuscript form. If the author had included a list of all these titles, with the details of each, it would have been a worthwhile attempt in so far as it would have served as a fine reference work for researchers in the field. The work under review has included a few of the titles, mostly those of Puranic stories in the form of Kathakali plays. This, of course, would have been a justifiable gesture had he cared to make the list exhaustive as has already been mentioned earlier on.

While describing Sari (*sari*), a choreographed pattern for the entry of major female roles, the author mentions a character 'such as Lalita in the *Bhagavatam*'. There is no play by the name of *Bhagavatam* although there are many themes adopted from *Bhagavatam*.

Terms like Toppi Maddalam used in later art forms like Mohini Attam and Ottan Tulla, but having no relevance to either Kathakali or its earlier forms, should have been avoided.

Chayilliam, Chenchilliam and Ketesu are some of the indispensable items which do not find a place in the dictionary.

As a maiden effort in the field, the work is of some value. Or rather it can be treated as a first draft to be thoroughly scrutinized, revised and enlarged by a team of experts in the field. How valuable this work would have been had the author cared to make it exhaustive by giving the names of the important actors of the past, of the patrons of the art, of the authors of plays, of the *ragam*-s commonly used, along with the emotional significance associated and identified with the characters and context in the play! These and other innumerable items intimately connected with the art of Kathakali would have added to the worth of the book. Of course, one may argue that such details are outside the scope of a work like this. The only solution then would be what is now suggested by the reviewer: to make the work exhaustive and thus more useful. As it stands, the work includes many pages with no direct bearing on the art and of little use to readers. Such is the case, for instance, of the summary of plays given in the appendix, the purpose of which would have been served better had a synopsis of the scenes been appended for an intelligent understanding of the art of Kathakali.

— S. K. NAYAR

VOICE CULTURE by S. A. K. Durga, Indian Musicological Society, Baroda, 1978, Rs. 40.00 or \$ 8.00 (*In English*).

Dr. S. A. K. Durga's M.Litt. thesis on Voice Culture confirms renewal of interest in voice as an instrument of singing and speech in India. This is heartening, since it was barely 35 years ago that Ananda Coomaraswamy was virtually defending the Indian indifference to quality of voice by suggesting that actual music is heard better when it is devoid of the sensuous perfection of the voice!

With its five-section and fourteen-chapter structure (listing anatomy, physiology, methodology and history of the science of voice), Dr. Durga's work does arouse interest. One also notes that in spite of the avowed intention to treat the subject with special reference to South Indian music, she casts the net wider to include some information about the western practice of voice production and also devotes some space to 'ancient' voice culture in India. In addition, she touches upon various important subject-heads: a comparison of the singing and the speaking voice, breathing techniques, the psychology of singing, vocal techniques of South Indian music and vocal impurities and remedies. Students of Indian music have so few works on voice culture to refer to that Dr. Durga is bound to get credit for at least filling a 'sources' gap.

Unfortunately the work remains a promise and does not become an achievement. The reasons for this are not far to seek.

The main drawback of the work is that it is unfocussed to a disconcerting degree. The author has clearly fallen a prey to the unimaginative stereotyping of our academic (!) 'thesis'-turning-out processes. The work simultaneously tries to be a treatise, a compendium and a manual—all in about 115 pages of textual matter! Hence it is not surprising that many vital themes receive an unceremoniously sketchy treatment. For example, chapters entitled 'Voice and its Greatness', 'The Singing Voice', 'The Psychology of Singing', 'Voice-Culture Methods of Different Nations through the Ages' and 'The Ideal Voice'—all represent important investigation—lines. But their varying individual lengths range from one and a half page to two pages! Only Panini and Patanjali could have done better! It is obvious that none of the themes suggested by the titles could have received satisfying treatment. Time and again one comes to the conclusion that till such time as our universities set higher standards for thesis-level research, the reproducing of thesis material as a scholastic work should be totally discouraged.

A further complicating factor is the lack of precision in her arguments in respect of many important aspects of the subject. Culture-based disciplines like voice-science have a speculative content which proves to be essential when decisions are made about the questions to be asked, the methods to be adopted, and the conclusions to be arrived at. Hence certain basic conceptual distinctions need to be precisely made. In the present context, discussion of problems like nature of the discipline of voice culture, pairing of acoustical facts pertaining to voice production and corresponding psychological responses, parameters of good or ideal voice etc. must evince conceptual precision. In this area Dr. Durga tends to go awry. Her distinction between the 'empirical' and 'scientific' study of voice (p. 6), her passing references to the intensity-loudness syndrome (p. 39), her causal linking of the lowering of the soft-palate with emotions and of both with the intrinsic difficulty of vocal music (p. 47) do not inspire confidence. There is a casual approach in formulating the conceptual framework. It will be no exaggeration to say that the groundwork in Dr. Durga's work is firm and precise only when the number of lobes in the right and left lungs or the number of cartilages in the larynx are mentioned. Unfortunately precision is wrongfully confined to the factual elements and the result is a considerable shrinkage of the available discursive field.

Lack of conceptual precision is also debilitatingly coupled with a slackening of logical rigour at key-points. Hence conclusions, statements of import are inserted without substantiating evidence. For instance, Dr. Durga's important assertion that 'fourteen persons out of twenty produce their voice in singing as they pronounce the vowels and consonants of their mother tongue' (p. 13) certainly needs more supporting data. Similarly her statement that the Islamic prayer call and the shepherd calls have carrying power because they have vowels (p. 43-44) requires supplementary proof and a finer distinction between the carrying power of a call and a musical sound. Her remark about the psychological impediments to wider vocal compass (p. 47) and her observation 'only at the age of puberty an interest to sing with emotion arises' (p. 77) hang loose for want of corroborative evidence. Her 'investigation' into 'the influence of the physical makeup of

the face upon the quality of the voice' (p. 79) also falls in the same category. Her hypotheses are interesting but the patience and the rigour required to establish a theoretical framework are hardly in view.

Indian musicologists today must realise the need for a flexible approach vis-a-vis the methodology to be adopted for tackling problems of an interdisciplinary nature. They have also to face the wider problem of making living sense of the established performing traditions. For a science like voice-science both the physical and the cultural sciences have to be associated and laboratory methods as well as ethnomusicological procedures are to be used with discrimination and thoroughness. Not that Dr. Durga is not aware of these matters—her description of vocal techniques of South Indian music (Chapter 9) is a good example of documentation with a perspective. But a chapter cannot carry a book, nor can a number of insights result in a work of uniform quality. It does not come as a surprise that her 'conclusions' (p. 105) are equivocal in the extreme. For a nascent discipline like voice culture this might prove harmful.

—ASHOK D. RANADE

VARNAMANJARI (Karnatic Music in Roman Script) by T. K. Govinda Rao, Ganamandir Publications, Madras, 1979, Rs. 12.00 (*In English*).

JAVALI-S OF SRI CHINNIAH. Edited by Tanjore K. P. Kittappa, Ponniah Natya Shala, Bangalore, 1979, Rs. 8.50 (*Swaralipi* in Tamil).

T. K. Govinda Rao's *Varnamanjari* is a useful and welcome transcription of some of the classic *Varna-s* of Karnatic Music in *sa ri ga* notation, using the Roman script. The Roman script will make the book accessible even to those outside South India. Students (and teachers) of Karnatic Music when studying *Varna-s* and *Kriti-s* from such published works are never certain about authenticity (*Sampradaya*), the source and the accuracy of the transcriptions. But Govinda Rao's musical background, particularly the fastidious training he has had from his Guru, the late Musiri Subramania Iyer (*Gurukulavasam*), ensures both the style and accuracy of the transcriptions.

The book contains 27 *Adi Tala Thana Varna-s*, 8 *Pada Varna-s* and 15 *Ata Tala Thana Varna-s*. It also gives a brief and clear account of the 72 *Mela-s* as formulated by Venkatamakhī in *Chaturdandi Prakasika*. An invaluable book for serious students of Indian, particularly of Karnatic Music.

The second book contains 22 *Javali-s* of Chinniah and is edited by K. P. Kittappa. Kittappa's reputation today is as a distinguished Guru of Bharatanatyam, but there are many scholars who consider him a distinguished musician. *Javali-s* are an important component of the Bharatanatyam repertoire. Lovers of Karnatic Music and of Bharatanatyam can never

forget the famous Tanjore Quartet. These *Javali-s* are by Chinniah, the eldest of the four brothers. The *Javali-s*, *Ela Radayane* in Bhairavi, *Mutta-vaddara* in Saveri, *Vani Pondu* in Kannada, are known and in popular use today. But it is this book which has clearly brought out the fact that Chinniah was the composer of these pieces.

The *Javali-s* in the present publication are of the highest quality. The transcription in *sa ri ga* notation makes it quite easy to study the *Javali-s* from the book. The world of Karnatic Music will welcome this publication. We look forward to more unpublished works of the Tanjore Quartet from persons like Kittappa.

— K. S. NARAYANASWAMI

ALAPINI by Vaman Hari Deshpande, Mouj Prakashan Graha, Bombay, 1979, Rs. 22.00 (*In Marathi*).

Vamanrao H. Deshpande is known to the Marathi reader as an aesthete of music. His *Gharandaj Gayaki* (1961; English rendering: 1973) is one of the major early attempts to present an organized aesthetic of the *gharana*-system in Hindustani vocal music. He is also known as a historian of music through his English work, *Maharashtra's Contribution to Music* (1972).

Alapini is very different from both these earlier efforts. It neither aims at developing a system of musical aesthetics, nor does it try to trace the historical development of music. In fact, *Alapini* is not conceived as a book at all; it is a collection of eleven 'occasional' articles written by the author during the last twenty-four years (1955-1979). They range from felicitation articles to obituaries, from radio-talks to forewords to books on music. There is, of course, the author's introductory statement—itsself partly a radio-talk—which links the articles together. This introduction, titled 'An Unending Pursuit', is significant because here the author traces his own pursuit of music—as a vocalist, writer and organizer—and also tells us how he could somehow reconcile his musical activities with his professional career as a chartered accountant.

To say that *Alapini* is not a book on aesthetics or history of music is not to say that the aesthetic and the historical points of view are totally absent from the book. For example, we do find the aesthetic distinction between 'emotivism' and 'configurationism' in music, first discussed while describing the styles of Mogubai Kurdikar's disciples—the 'emotivist' disciples being Kishori Amonkar and Padma Joglekar, the 'configurationist' disciples being Kamal Tembe and Kausalya Manjeshwar. The same distinction is further developed in some detail in the discussion on the styles of Kumar Gandharva and Kishori Amonkar. From the historical point of view, it is worth

noting that the personalities he discusses in this book range from Khansaheb Alladiyakhan (1855-1946) and Pt. Bhatkhande (1860-1936) to Kumar Gandharva (b. 1924) and Kishori Amonkar (b. 1931). The biographical approach, too, is evident particularly in the author's account of the different phases in Kumar Gandharva's development as a vocalist and innovator.

The plan of the book, however, is guided neither by aesthetic theory nor by history. *Alapini* contains, in the author's own words, his 'interpretations of the individual *gayaki* of eleven musicians'. These appear in the following order: Sureshbabu Mane, Natthankhan, Govindrao Tembe, Mogubai Kurdikar, Bhaskarbua Bakhle, Alladiyakhan, Kumar Gandharva, Kishori Amonkar, Jagannathbua Purohit, Pt. Bhatkhande, and Prof. Deodhar. Obviously no historical pattern is expected to emerge, and the publication, being a collection of 'occasional' articles, the author does not expect us to quarrel with him about the selection of certain musicians or the omission of certain others, nor about how much space each of these eleven musicians occupies in the book. Moreover, Vamanrao does not attempt to place systematically all these musical personalities within a homogeneous and explicit framework of musical concepts.

It must be further pointed out that the author's statement that *Alapini* contains interpretations of *gayaki* (vocal style) is a little imprecise: all the personalities he has written about are not chiefly known as vocalists. Govindrao Tembe is known as a great composer for the Marathi stage and perhaps the best harmonium player in Hindustani music; and the author has done justice to this versatile artiste by illuminating the various aspects of his musical personality in a succinct manner. Similarly Pt. Bhatkhande is better known as a great musicologist than as a vocalist, and, in actual fact, the author has discussed him as a researcher in musicology.

One may accept Vamanrao's position that the theoretical discussion in *Alapini* is 'incidental' (Prefatory Remarks), for, as has been said earlier, this is not a book on musical theory of any kind. And yet one cannot simply skip over the loose and oversimplified theorizing in which the author occasionally indulges. While discussing the influence of folk music on Kumar Gandharva's *gayaki*, Vamanrao tries to argue that folk music is the 'essence' and 'source' of classical music (p. 99). Certain crucial theoretical issues regarding the nature of folk music and classical music, and their relationship, are involved here. Can we really prove that *all* the basic *raga-s* in our classical music (we must here consider Karnatic music too) can be traced to specific items in folk music? Or is this simply an *a priori* assumption that all *raga-s* must have originated from folk themes? While telling us how new *raga*-structures emerged in Kumar Gandharva's mind under the influence of folk music, the author describes the process as an "automatic" one. Surely, the process involves much more than the simple, automatic addition of more *swara-s* to folk songs (which use only parts of the octave), or the spontaneous addition of *ranjakata* to folk music!

The author praises Govindrao Tembe for making use of 'only the higher type of music', that is classical music, in his operas (p. 47). The

idea of an aesthetic hierarchy with classical music at the top, though not very explicitly stated, is very much there, and the notion is obviously simplistic. So is Vamanrao's belief in the hierarchy of *gharana*-s with the Jaipur *gharana* at the apex.

It would, however, be rather unfair to raise too many theoretical questions while examining *Alapini*. The book is to be read not for any theoretical contribution that it has to make to musical studies. One may even argue that, in a way, this lack of any theoretical framework, and rigorous argumentation, is somewhat of a blessing: it allows full play to the human aspects of Vamanrao's personality. The impression left by *Alapini* is of a writer who is above all a simple and warm individual, someone who is able to establish human relationships with others in the field. Vamanrao's deep love of music, his honesty and frankness, his sense of values and commitment, his minute observation of the habits of musical personalities and their life-styles, his deep regard for his *guru*-s—all this, and much more is what the book manages to communicate. In the article on Sureshbabu, one of Vamanrao's earlier *guru*-s, Vamanrao speaks of the hypnotic effect of Sureshbabu's singing; of the loving and yet systematic—perhaps a little too rigid—manner in which he tried to train Vamanrao; of his own sense of guilt for having 'deserted' Sureshbabu by changing the *gharana*; of Sureshbabu's limitations and failures as a concert singer; and finally of Sureshbabu's death caused by 'alchemical' pursuits. The whole account is deeply moving and this piece is, in fact, the best in the collection.

The human qualities and values so genuinely expressed in this book are all the more significant in the context of presentday commercialism in the world of art.

—MILIND S. MALSHE

MUSIC: ITS FORM, FUNCTION AND VALUE by 'Swami Prajnanananda, Munshiram Manoharlal, Delhi, 1979, Rs. 55.00 (*In English*).

Swami Prajnanananda is one of the leading historians of Indian music, mainly that of North India. He also brings to bear on his studies a philosophical approach which, if properly expanded, could lead to a deeper understanding of our music.

The book is based on three lectures which Swamiji delivered at the Banaras Hindu University. These have been expanded and elaborated to form the material for this volume.

Chapter One is entitled *A Study of Music*. Herein the author tries to seek answers to the question: "What is 'Theory of Music'?" This question has always been a matter of contention and, regrettably in India, only

the historical (and that too textual) studies and the study of the grammar of music have been considered musicology. Fortunately, Swami Prajnanananda, though a historian, has included within its compass "grammar, history, science, acoustics or physics, iconography, psychology, aesthetics and philosophy." While this is a welcome departure from orthodoxy, there is some redundancy and a few omissions. When one has used the word 'science', I suppose 'acoustics' and 'psychology' are covered; and acoustics is not merely physics but also physiology, neurology, and the psychology of sound. Again ethnomusicology and social musicology should have been included.

In the section 'Definition of Music', Swamiji says that 'music' is defined by medieval authors as an art of song (*gitam*), instrument (*vadyam*) and dance (*nrittam*). This is not correct because first, the definition is not of music but of *sangitam* and the nearest to ancient *sangitam* could be 'the performing arts'; secondly, this Indian definition is much earlier than the 13th-14th centuries, and thirdly, *vadya* is not limited to drumming.

This chapter also includes, briefly, subjects such as *Primitive Music*, *Mythological Interpretation*, *Origin of Music*, *Sound is the Norm of Music*, *Science of Music*, *Indian Conception of the Sound*, *Sound Music and Colour Music*, *Philosophy of Sound*, *Philosophy of Colour*, *Rhythm and Melody in Music*, *Fusion of Culture* and so on.

The second chapter deals with 'Form of Music' and is more cogent than the preceding one. It starts off well but sometimes the concepts lack strict definition. Here the author discusses thoughts transformed into forms, and particularly *raga* iconography. He also presents some thoughts on the Psychological Necessity of Form. Throughout the account is historical—there is no analytical study of our musical forms and their relation to emotive states. Perhaps, in keeping with the title of the chapter, a structural analysis, analogous to the linguistic, would have been more enlightening.

Chapter Three is entitled *Function of Music*. As a first and operative idea, this could mean: What does music do? In what context is it used and to achieve what? Swamiji has himself stated in the beginning of this chapter:

"Function of music conveys two kinds of ideas:

- 1) Activity of musical entertainment, and
- 2) What result and benefit we get from music, and what aim and object of art music are?"

These could have formed a sound basis for elaboration; but the chapter strays again into a historical account. However, the author does touch upon the function (realization of the aims of religious life) of Vedic singing. A more rigorous study of music as an individual and social catharsis, its musical function in drama (specially as evocative of the various *rasa*-s), its therapeutic uses, music as an aid to meditation, the destructive aspects of music, etc., would have been valuable.

Succeeding this is the chapter, *Value of Music*. This is more of a discussion on the nature of art—which till today has defied definition. Swamiji draws heavily on Hegel, Rolland, Richards, Langer and others. Only about twenty pages deal with *rasa*, but the relation of this *siddhanta* to music is just touched upon. In addition to Indian authors of the past, a full discussion on modern musicians and poets—particularly, Rabindranath Tagore—would have been more relevant.

Two appendices now follow. Herein the book deals with the revelation of music by the Primal Energy, *kundalini*, *para*, *pasyanti*, *madhyama* and *vaikhari*. The philosophical implications of *rasa* and beauty and aesthetic experience are discussed. Considering the approach of the entire work, these appendices could well have formed its foundation, instead of being relegated to a small portion. Indeed, Swamiji, with his knowledge, background and training, could have written the entire book logically expanding *rasa* in relation to music, with *nada*, *sphota*, *kundalini* and *tantra* as the roots of musical manifestation, relying on western savants to the barest minimum. For, so far no one has brought the *yogic* aspects of music into a cogent study.

Whatever be the shortcomings, the book does, at least, introduce fresh lines of thought towards an understanding of the traditional value of music in India.

—C. D.

CINEMA VISION, the Indian Journal of Cinematic Art, Vol. I, No. 1, 1980, Bombay, Annual Subscription Rs. 45.00 (Inland), (In English).

In the welter of glossy, gossip-ridden film periodicals, one welcomes the publication of 'Cinema Vision', a film quarterly seriously concerned with the art of cinema in India. The first issue is appropriately enough devoted to the silent era and as the managing editor, Siddharth Kak points out, it attempts to recreate 'once more the authentic flavour and ethos of a pioneering and adventurous period in the history of Indian cinema.' The issue records reminiscences from the survivors of a bygone generation: J. B. H. Wadia, Jairaj, Gohar, E. Billimoria, Gangaram and Govardhan Patel. The reminiscences make absorbing reading but they do not shed much light on the evolution of the film medium in India from its birth till the advent of the talkies. For instance, the interview with Kamlabai Gokhale, one of the earliest film actresses of the silent era, rouses interest. But the account of her career, which was divided between the stage and the screen, does not give us any idea of the evolution of film acting and the social prejudices against films as a career for women. One sadly misses the views of Sulochana, the highest paid star of the silent era. One would have liked to be acquainted with the social background of not only Sulochana, but many Anglo-Indian

actresses like Madhuri, Sita Devi and Patience Cooper who dominated the scene at that time. Apparently the editor could not secure interviews not only with Sulochana, but also Zuebeda, the star of many silent films, and Enakshi Ramarao, the first educated woman to adopt film acting as a career.

It is a pity that Enakshi Ramarao has not thought it fit to divulge the nature of the social milieu of the period. And it is a greater pity that in the list of pioneers and their brief sketches, 'Cinema Vision' has completely forgotten M. Bhavnani, Enakshi Ramarao's husband, and one of the first Indian film makers to learn filmcraft abroad and introduce several innovations here. Bhavnani shot *Vasantsena* in 1930 in the South, using the temples of the region as a backdrop. All the artistes in this film (Enakshi Ramarao, Nalini Tarkhad, Kamaladevi Chhattopadhyaya who played the roles of Vasantsena, Malavika and Charudutta's wife respectively) were university graduates. Incidentally Bhavnani discovered Sulochana and later Durga Khote. In a sense both *Vasantsena* and Prabhat's *Chandrasena* (also made at the same time) were artistic landmarks of the silent era. But the issue does not take cognizance of these and other significant films of the period, probably because it does not deal with the evolution of film form and technique in the twenties. Another 'pioneer' whose work is not mentioned at all is Ramashankar Chowdhary who made the silent *Anarkali* and many other notable films.

Of course, any assessment of silent films today suffers from a severe handicap because most of the silent films are not available. Out of 1300 silent films only 13 are available. Hence the task of tracing the evolution of Indian cinema in the silent era is rather difficult and demands thorough and painstaking research. 'Cinema Vision' should have also incorporated an article on the distribution and exhibition system prevalent at that time. While these omissions are important and deprive the issue of being fully representative of all aspects of silent cinema, within these limitations it does provide a great deal of useful and little known information about the era and that itself is no mean achievement.

—V. P. SATHE

The following publications have been received:

Madhava Geetham by D. Pattammal, Higginbothams Ltd., Madras, 1979, Rs. 6.00 (In Tamil).

These Tamil songs based on the *ashtapadi-s* of Jayadeva's *Geeta Govinda* have been composed by D. Pattammal in the South Indian *bhajan* tradition. The original *raga-s* of the work have been retained and a simple notation provided to guide the musician.

The February/March 1980 number of *DRISYA KALA*, the Malayalam periodical, is a Special Issue on Satyajit Ray. This is an attempt, in the Jubilee Year of *PATHER PANCHALI*, to assess Ray's work in the general background of contemporary Bengali Cinema. The issue carries a number of interesting articles on Satyajit Ray's work by well-known writers and critics such as Satish Bahadur, Chidananda Dasgupta, Deepak Roy, Vijayakrishnan, Manavendra Banerjee, Yashodhara Bagchi and others. There is also an interview with Ray by Fock Isaakson, reproduced from the journal 'Sight and Sound'. Altogether the issue provides a good insight into the world of Satyajit Ray and his films.

There are also informative articles on the Cinema in Bengal, on Mrinal Sen and Ritwick Ghatak and also an interview with Buddhadev Dasgupta who speaks about Ray and the many new young Bengali film-makers. Also included is a useful Ray Filmography and a report of a symposium on *The Crisis in Bengali Cinema*. For a comparatively young journal such as *DRISYA KALA*, this Special Issue is a commendable achievement.



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Side Two: *Raga Sindhi Bhairavi: alap. Punjabi dhun: taal Kaharwa.*
HMV ECSD 2828 (Stereo).

SHIVKUMAR SHARMA (Santoor). Side One: *Raga Kirwani: alap, jor, jhala.*
Side Two: *Raga Kirwani: gat: Tritaal.*
HMV ECSD 2830 (Stereo).

M. S. SUBBULAKSHMI. (Vocal). Sri Annamacharya Samkirtanas. "Sri Ven-
kateswara (Balaji) Pancha Ratnamala" L.P. 2.
HMV ECSD 3314 (Stereo).

MALINI RAJURKAR (Vocal). Side One: *Raga Bhoopal Todi: khayal vilambit:*
Ektaal; *khayal: drut: Tritaal.* Side Two: *Raga Kaushik Ranjani: khayal vilam-*
bit: Ektaal; khayal drut: Tritaal. Tappa Khammaj; Taal Punjabi.
HMV ECSD 2831 (Stereo).

A new Vilayat Khan release is, for lovers of music, an occasion worth waiting for. He is, of course, a great artiste, sensitive to the finer nuances of music and the instrument he plays; yet he is not, for a musician of his standing and popularity, a prolific disc-cutter and makes us wait for his offerings. On this disc he is accompanied by Zakir Hussain, the brilliant young tabla player and therefore it raised expectations. The first side opens with an *alap* in Ghara which is a sheer delight, if not in Khan Saheb's most serious and concentrated vein, certainly in his most mature, elegant style, full of grace abounding. The *alap* is touching, in the fine *gayaki* style we have come to expect of Vilayat Khan, poised, relaxed, satisfying. Ghara, usually associated with the *thumri ang*, develops a personality in his hands. Then we come to the *gat* in Tritaal. Zakir Hussain makes an ebullient start, like a young thoroughbred, itching to make his presence felt and forge ahead. This is intelligent, lively accompaniment, and the combination of the mature, confident artistry of the soloist and the exuberance of youth on the tabla is both musically and emotionally stimulating. As the recording goes on, however, we begin to notice slight technical flaws, of variations in speed which the critical ear will not fail to notice. A musician of the stature of Khan Saheb deserves the closest attention and care of technicians so that his flawless art is presented to the public without reservations and apologies.

Good recording does not really mean merely avoiding obvious shortcomings like variations in speed. It means high fidelity reproductions without gimmicks, like recourse to the reverberation chamber. That is understandable with certain types of popular music. But in serious music as played by a great artiste like Vilayat Khan or Yehudi Menuhin, the tone of the artiste is a major factor in music-making and it should not be tampered with in any way.

Shivkumar Sharma's Kirwani on the santoor also suffers from the poor quality of the recording. It is all very well to talk of "the palpable joy in music-making which . . . every great artiste experiences and shares with his audience at a live concert", but the recording should not be at the expense of quality. Much of the brilliance of the santoor is lost in the present recording and the balance of the santoor and the tabla on the second side is atrocious. It is a waste of a gifted tabla player like Zakir Hussain. With all that, Shivkumar Sharma is Shivkumar Sharma and there is magic in his fingers. His Kirwani is a far cry from the Carnatic *raga* of the same name, though they use the same notes. But such transformations are quite legitimate, and the new personality of the *raga* is an addition to the repertoire of Indian music.

The sleeve notes leave much to be desired. Kirwani does not offer "sinuous, sensuous music". To say that its scale "is also used quite often in Western music and is known as D minor scale" is a good example of the saying: 'a little knowledge is a dangerous thing'. The santoor is not "a simple folk instrument". It is widely and extensively used in Persian music as a serious instrument. Even in Kashmiri music it inevitably features with *Soofiana Kalam*.

M. S. Subbulakshmi's *Samkirtana-s* of Annamacharya is the second of a series of five discs devoted to Annamacharya's works sponsored by the Tirumala-Tirupati Devasthanams. With characteristic generosity, Subbulakshmi is turning over the royalties to the Devasthanams. The first disc, one hears, has brought forth royalties unheard of in the Indian context.

Tallapaka Annamacharya was a fifteenth century composer of Carnatic music and his *Samkirtana-s* contain the seeds of the *kriti-s* that the great Trinity of Carnatic music—Syama Sastri, Thyagaraja, Muttuswami Dikshitar—developed and perfected some three hundred years later. In addition to six pieces by Annamacharya, the present disc contains a well-known *pasuram* in Tamil *Thazh Sadaiyum* by Peyazhwar (circa sixth century A.D.). The Azhwars were mystic singers from as far back as the sixth to the eighth century and this particular *pasuram* is treated, musically speaking, as an introduction to the *samkirtana*, *Entamatramu*, in *Ragamalika* form. The second side of the disc closes with a 'composition' by Rajaji, *Kurai Onrum illai* also sung as a *Ragamalika*.

A lot of sentiment, quite understandably, goes into a disc like this. Its musical value, however, is the moving singing of Subbulakshmi which brings to the words of Annamacharya the full significance of the phrase 'emotion recollected in tranquillity'.

Finally, a disc by Malini Rajurkar of which one side is devoted to the *raga* Bhoopal Todi and the other to Kaushik Ranjani, and a *tappa*, all competently rendered.

—N. M.

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